

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

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A TALE OF TWO PRINTING OFFICE MORTGAGES.

BY J. CLYDE OSWALD.



AID the traveling salesman:

"Talking about mortgages, I've had a little of
that in my line, too. In
fact, I might still be foreclosing mortgages but for
one thing—I wasn't a
success. I was with a big
supply house then, and
had engaged to sell for

them on the road. One day the manager sent me to see a printer about a mortgage on his plant that was due, and the printer said he would not pay it. The way he said it made me mad, and I resolved I would collect the amount due or know the reason why. I would have succeeded, too, if it hadn't been for the obstinacy of a lot of blamed Irishmen. Do you know, I think the only difference between an Irishman and a mule is that one has longer ears than the other. I am Irish myself, so I guess I can say that if I want to, so long as the mule doesn't object.

"It was this way. I said to this particular printer that if he did not settle at once I would move out his plant. He put up a small bluff with his big voice and said: 'Go ahead and move me out.' I went out on the street and collected six big brawny sons of toil, made arrangements to have some wagons at the door an hour later, and proceeded to clean out the place. The printer saw I was too many for him, so he went after his lawyer and a writ of replevin. My scheme was to get the machinery out before he got back. I had the presses stopped and got them moved up near the door, the wagons were outside waiting, and the job was about to be finished up nicely, when the twelve o'clock whistle blew and not a stroke of work would those six Irishmen do until after the noon hour. They said they belonged to the Helpers' union and that the rules did not permit working overtime.

I was so mad it is a wonder I did not drop dead from apoplexy. Of course, before the hour was up the printer got back with his lawyer and the writ. The case went into the courts and we did not get a cent.

"The firm rather liked the way I went about it, however, and they decided to send me on another errand of the same kind. They had sold an outfit to the publisher of a newspaper in a town in western Ohio, and had not received a single payment after the first, though we had a chattel mortgage on the plant covering the full amount. A chattel mortgage in the State of Ohio is rather a ticklish thing to handle. If it is not foreclosed or renewed at the exact time it is due it becomes valueless. If it is renewed, the holder has to wait another year for his money. Then again, if the articles mortgaged should be removed to another State the mortgage isn't worth the paper it is written upon. As this town happened to be within a mile and a half of the State line, the house had been on what is known as 'pins and needles' from the time they found that fact out for fear the office would be moved into Indiana.

"New Brickett was the name of the place. I reached it the day before the mortgage was due and hunted up the office of the *Star* with a grim determination not to get done up this time. I found things in the office a little bit tumbled around when I entered, but I did not notice it much, for, if you will believe me, the prettiest woman I ever laid my eyes upon came forward to meet me. She appeared to be very much troubled when I gave her my card and explained my errand.

"'My husband is away,' she said, 'and will not be back for some time. I have had to look after the business myself and I suppose I must attend to this, too.'

"It seemed to distress her so much that I believe I would have presented her with the claim

had it been mine to give. 'Perhaps if you were to put off consideration of the matter until tomorrow morning you will have had time by then to think

up a plan,' I said.

"I have a plan,' she replied; 'I have had one for several days, but it concerns others in the office and I do not like to speak of it here. Could I see you in the morning at your hotel or at some other place convenient to you? It would be quite a favor to me.'

"Well, I have been a pretty gay boy in my time, you know, and you know, too, that I like to



Photo by F. A. Perret

please the ladies yet. When she said what she did I thought I saw an opportunity to be gallant. So I proposed that I get a horse and buggy and that we take a short drive in the country in the morning while she unfolded her plan. She didn't like the idea a bit at first, I could see, and I thought I had made a 'break.' She hesitated a moment, then looked up with a smile and her eyes danced as she replied, enthusiastically: 'That would be fine. Will you call for me at my house? I will go to the door with you and point it out. There it is, on the hill, almost at the end of this street. I am only a boarder, so I will be ready early.'

"I said I would be there at half-past eight and she said all right, I could be there at eight, if I chose. I was on hand at eight—in fact I was up in time to be there at seven. Nobody but a wooden man could have slept much with a prospect like that ahead of him.

"It was a bright, beautiful morning in the fall of the year and I would not have changed places with any prince in Christendom. I forgot all about the mortgage and I guess the editor's wife did too, for she did not allude to it. We drove along for an hour and a half or so, though it did not seem half so long, and presently came to a town of perhaps five or six thousand inhabitants.

"" What town is this?" I asked.

"'Portfield."

"'Why, then, we must be in Indiana."

" Yes.

"We drove part way down the main street and I pointed ahead to where some printing material was being unloaded from several wagons standing in front of a new building. 'That ought to look natural to both of us,' I said.

"'Yes,' she replied. 'Would you mind stop-

ping there a moment?'

"I readily assented, thinking the office belonged possibly to some friends of hers, and drew the horse up at the curb. A tall man in his shirt sleeves came out of the place, helped her from the buggy before I could get a chance to do so, and to my astonishment took her in his arms and kissed her.

"'This is Mr. Blank, of Chicago, about whom I sent you the telegram,' she said to him. 'Mr. Blank, my husband. There wasn't room enough for me on any of the wagons, dear, so Mr. Blank kindly offered to bring me over in a buggy.'"

Written for THE INLAND PRINTER.

INKS FOR COATED AND CALENDERED PAPERS, BY WILLIAM J. KELLY.

WITH the advance made in the manufacture of high-surfaced papers, such as "coated" and "calendered," as well as printing inks made for these, it does seem evident that unusual practical troubles have been the daily lot of pressmen everywhere, often as a result of the "advance," or else the lack of care in carrying this to success, particularly in so far as "coated" or "wood-cut" surfaced paper is concerned.

The following letter, received from a firm of printers in Ohio some time ago, will bear me out in this declaration:

DEAR SIR,—Will you kindly offer a few suggestions on printing on highly calendered and coated papers in an early issue of your excellent journal? During the past year we have had considerable trouble with this kind of stock. (1) For supercalendered paper, how thin should the ink be? (2) How prevent the sheets from offsetting as they pile up on the delivery table? (3) What can you add to make the ink dry quicker without, at the same time, making the ink thinner? (4) Is a quick-drying ink less likely to offset in the pile than a slow-drying ink? (5) In regard to enameled paper, what is the best reducer, and the best consistency of the ink, both for straight type matter and for cuts? (6) What grade of ink and of what consistency is the ink used on The Inland Printer to get such fine results? (7) Lastly,

when ink dries up, as many job inks in cans do, into thick skins, can these be ground up again and be made to work

properly?

We trust we have not imposed on good nature by firing at you such a fusillade of queries; but such points as these come up in our everyday work, and sometimes they are settled by entirely too costly experiments. We begin to see that a great deal of a printer's reputation for good work depends upon the use of the proper inks—in fact, there seems to be a whole trade embodied in ink lore.—P. & S., Ada, Ohio.

It is not possible, at this distance, to fully answer all the foregoing inquiries without demonstration; but I will endeavor to be explicit on the more important parts of these, answering, as this will, many similar communications received from subscribers from time to time.

1. Supercalendered paper stock should be printed with a fairly strong ink; indeed, if the paper is of good close fiber and calendered hard and smooth, a fairly stiff and full-bodied ink will give excellent results, both in color and sharpness; provided, sound and fleshy composition rollers are employed in distributing and conveying the ink to the form, whether it be type matter or cuts. While this desideratum will apply to the execution of the very best of presswork, there are climatic conditions which will alter these combinations almost entirely, such as excessively warm weather and humid temperatures, especially so if there is an excess of glycerin in the roller composition, for this will prevent the proper distribution and covering qualities of strong or stiff inks. In such a case as the latter, the addition of a small quantity of good news or ordinary book ink to the superior quality will materially help to correct the deficiency. This course I recommend because so few persons practically understand the manipulation of ink varnishes. "Soft" inks are best in sultry

2. Sheets should never be allowed to pile so high on the delivery table as to set-off. This will apply to most of the printed work done in pressrooms. In lifting sheets from the table, care must be exercised that too large a lift is not taken off at a time; and, above all, do not allow inexperienced persons to attend to this detail - the pressman is the right party to do this part of the work. If large color lines or heavy solid cuts appear in the form, carry the color as close to solid as possible without a surplus, and this will, in most cases, be sufficient to secure clean work. Most of the offsetting that takes place on the delivery table occurs by reason of too much ink being carried on the paper. Of course, when paper is charged with electricity, or during humid weather, with poor rollers, and a sharp covering of the form is almost impossible, "sheeting" the printed work becomes a necessity.

3. As there are no suitable driers that can be added to inks to hasten their drying, except those

in a liquid form, it is impossible to incorporate them without slightly thinning the body of the inks. However, sometimes the addition of a little balsam of copaiva, copal or damar varnish, will form a good drier, without injuring the quality of the color to any perceptible degree.

4. If "quick-drying" ink is carried too full it will offset more readily than ordinary or slow-drying ink; but if the proper quantity is run there is but slight danger of offset, particularly as compared with ink that has only a small quantity of drier. All inks have more or less driers; this rule has been wisely adopted by inkmakers, so as to conform to the different requirements of stock, temperature of seasons and facilities of press, as well as the result desired by the printer.

5. Ink specially made for "coated" paper, which should be "short" in its varnish strength, and full-colored, by which I mean finely ground and intensely deep or luminous when dry, is advisable; because such ink will generally work satisfactorily without "doctoring." But as much of the



Photo by F. A. Perret.

An Argument.

their "holding" quality, and by reason of this permit the enamel surface to peel and pick off easily on the form, particularly on half-tone cuts, something must be done to render the "pull" of the ink less tenacious. To this end I recommend the use of hog's lard or vaseline, in small quantities; this

"coated" papers on the market are defective in

should be well worked into the ink before being applied to the rollers. Either of these articles

moderately diminish the strength of the varnish used in making the ink. The former is the best for fine work. If the ink still pulls out picks, after being reduced with either of the reducers, then add a little more to the ink. The most stubborn cases of picking off soon yield to this remedy. There is one great merit in such treatment, and that is, that the color or working quality of the ink is not deteriorated. The addition of a little thin book or good news ink to the half-tone ink is often found gratifying and successful. During damp weather well-coated paper will be apt to leave picks on the form; because the glue used in the coating matter becomes somewhat soft and yields to the pull of the ink on the form. Ink that lifts on the palette knife from the can or keg just as butter does from the tub in summer time, is about the right consistency for enameled paper. Ink that works well on cuts will also do likewise on type matter; but a grade of ink that will work on type matter will not always do for cuts. Select an ink for cutwork and the other parts of the form will be safe. The thicker grades of coated paper will require a stronger bodied ink than the thinner, because the former absorbs more varnish than the latter, which causes the ink to look greasy and allows the coloring matter of the ink to rub off easily.

6. The ink used on this journal is about as described in the foregoing paragraph. It is specially made for coated stock, and can be procured from the manufacturers mentioned in the advertising pages. As before remarked, however,

good rollers are essential to success with any grade of ink

7. Regrinding inks that have formed into skins has been found very unsuccessful. The dried and gummy particles of old inks will not triturate or pulverize in the ink mill as do powders and ingredients specially adapted for making printing inks. Indeed, making good printing ink is not a simple matter; years of study and experience are necessary to attain perfection in this branch of the art.



Photo by O'Keefe & Stockdorf, Leadville, Colo.

Koko.

Written for THE INLAND PRINTER.

DEFINITE ADVERTISING.

BY F. W. THOMAS.

ADVERTISING to be productive of the most profitable returns should be definite in character. The mere assertion that you do the best printing may be repeated ten thousand times and still it is but an assertion. It has not appealed to the reader's reason. It has, perchance, not convinced him at all, and not being convinced that you do better printing than your competitors he is not likely to change his patronage to you. Nor is there any interest to the reader in the mere statement that you do the best printing. But, if you should go a little more into detail, in short, be a little more definite, you might not only interest but convince.

The average business man is curious. He likes to know about things. It rather flatters him to be taken into your confidence, so to speak, and told the actual inside of things. The advertisements of the average commercial printer read about like this.

JONATHAN JOHNSON,

THE KEYSTONE PRESS.

SPECIALTY OF FINE COMMERCIAL PRINTING.

Good Stock. Low Prices.

There are thousands of blotters and circulars worded in just such an uninteresting fashion being strewn around the country every month by printers who pride themselves on being progressive and shrewd. Constant pounding with even such a hammer is bound to produce some results, but don't you think the reader would be more likely to have his attention drawn to an advertisement like this:

A CURIOUS FACT.

It is really remarkable the amount of wood pulp that is nowadays being made into paper. Wood pulp finely separated and bleached is very similar to pulp coming from rags, in general appearance, and when incorporated into paper produces apparently perfect results. The paper is fair in color, of good surface, and best of all, very cheap. But therein comes the danger in its use. Many printers use it for classes of work for which it was never intended. Maybe you have bought a lot of envelopes and found out that by the time the individual envelope was tossed around in the mail bags it cracked on the edges and the contents were lost. Possibly you bought some statements, and have seen a customer come in with one, or, rather, a part of one; the sheet having cracked on the fold and half of it been lost. That is because the paper was made largely of wood pulp. Wood pulp paper will not stand very much folding.

We do not use wood pulp paper in our office stationery, but supply you with genuine rag papers. 'Nuff said.

The Keystone Press.

Now, to my motion that advertisement is bet

Now, to my motion that advertisement is better because it appeals to the man's reason. It not only shows him why your printing is superior, but also, what is more important, it shows him why it is legitimate for you to charge him somewhat more for good material than he has been paying for wood pulp paper.

Not only that, but it makes him to that slight extent a more discriminating purchaser, and next time some solicitor shows him a piece of nice smooth wood and quotes him a "poplar" price he will take the lumber and fold it several times and, finding which way the grain lies, will condemn it and take your genuine paper even at a sharp advance.

The successful printer of today must do better work and get more for it than the rabble does or he will fail. To secure good prices he must convince his customers that his work is proportionately better. Definite argument, definite explanations and illustrations will do it a hundred times sooner than mere assertions.

To make my own remarks still more definite and to illustrate my point still further I append a



copy of an advertising circular lately issued from my own office, the comments received on which justify my line of argument perfectly.

The printing business is full of mysteries to the uninitiated.

There are scores of just such points which can be brought out with telling effect. I do not mean to publish trade information broadcast nor to educate all of my customers sufficiently to be able to do their own printing, but simply to bring out sufficient details of the business to interest them and to make them discriminating purchasers.

I believe that the customer who knows a little of the whys and wherefores of good and bad printing is always the friend and advocate of the good printer.

Written for THE INLAND PRINTER.

BACKING ELECTROTYPE SHELLS.

BY J. F. HENRY.

HE general practice, in tinning shells, is to lay the shell on a rack in a lead-lined tray set on an incline and supplied with a channel with an outlet, under which is placed an earthen bowl containing the acid, which, by means of a cup, can be dipped from the bowl and poured over the shell - usually two or three applications are sufficient; the surplus drains back into the bowl and can be used over and over as long as it works properly. The shell is then held up to drain, after which it is laid on a table and the back covered with tin foil - one thickness being usually sufficient. The tin foil used for this purpose is quite different from that used for wrapping tobacco and other goods. Tobacco foil is made by casting a block of lead with tin on each side; when rolled into foil, the metals retain their relative positions, so when finished both sides are tin, and the lead does not come in contact with or injure the goods around which the foil is wrapped. In making electrotype foil, the two metals - lead and tin in equal parts - are melted together and cast into a bar or ingot, which is passed through rolls and finished in sheets about five inches wide and fiftytwo inches long. About six sheets weigh a pound, the foil being one and a half thousandths of an inch thick.

While there is no question but that the simplest, cheapest and most expeditious way for tinning shells is by the use of tin foil, some electrotypers believe the old way to be better and perform the operation by pouring the tin-either pure or mixed with lead in proper proportions - over the back of the shell. In doing this, the shell, after the application of the tinning acid, is held over a fire - of coal or gas - by means of a bent wire frame or sort of gridiron, until sufficiently heated, when with a ladle the tin is poured on, the shell being held as nearly vertical as practicable so all surplus will drain back into the kettle of melted tin. The shell may be backed immediately or laid aside for backing later. When using foil, the shell, with the foil on it, is placed in the backing pan in the metal pot, and, after the foil has melted, the pan placed on the backing stand and the metal carefully poured on until the cast is of sufficient thickness. Formerly it was customary, in some

foundries, to back shells as they came from the molds, without washing with lye or benzine to remove the adhering wax. This was bad practice and oftentimes caused the expenditure of much more labor in finishing than was saved by omitting to wash the shells. Wax would become burned to the shells and to the backing pan, making it (and



Photo by W. A. Tracht.

SURPRISED PARTIES.

of course the electrotype) uneven and, owing to the burned wax, difficult to clean. Some workmen do not have a due appreciation of the importance of keeping backing pans clean; by clean I mean free from the roughness caused by acid and oxidation, which will accumulate on the pans unless they are carefully scraped every day. An old 12-inch flat

file—a thin one is more easily sharpened than a thick one—ground on each side, near the end, to remove the teeth, and ground nearly square across the end makes a very good tool for use in scraping. Care should be exercised to clean the entire surface of the pan. If any part is to be slighted let it be the center, not the parts close to the rim or in the corners.

The best backing pans are made with rim cast solid with the body. Riveted rims always give trouble in a short time; the rivets and the edges of the riveted pieces corrode, permitting metal to run under, making it difficult to separate the cast from the pan; besides, the rim is sure to come off and require reriveting at an inconvenient time; so,

although the first cost is somewhat more to have a solid rim, it is economy in the end. On the sides should be cast projections through which holes may be drilled to receive hooks by which to handle the pan.

All workmen do not follow quite the same practice in their work. Some pour a little metal on the shell—merely sufficient to fill the letters—before removing the backing pan from the metal pot. After the shell has been covered with metal, whether before or after lifting the pan from the metal pot, it is well before completing the cast to gently brush the shell with a whisk broom to remove any air that may be lodged in the letters;

the operation sometimes discloses portions of the shell which are not properly tinned, which defect the backer can correct by the application, with a brush, of acid and sometimes more tinfoil. In some foundries there is used a ladle or strainer with holes about one-eighth of an inch in diameter. The backing metal being poured in the strainer from the regular ladle is divided into small streams, which are less likely to distort the shell, especially if it is a thin one, than when the metal is poured directly on it from the ladle.

In the early days of electrotyping it was supposed that as copper is of lower specific gravity than electrotype metal, it was necessary that some means be used to hold down the shell or it would

rise—as a piece of wood in water. Many devices were invented, and much time and money spent over the matter. One means employed was to use small brass wire bent to form three sides of a square; when in use the points rested against the shell, the wires being held in position by pieces of iron secured across the pan, the sides of which



THE NEW CHUM.

Photo by W. A. Tracht.

were made high for the purpose. It was expected that the wires would be removed while the metal was somewhat soft, but quite frequently they stuck in the metal and caused nicks in the knife of the shaving machine. One day some workman neglected to use the holding-down appliances, and yet the shell backed up all right. A little experi-

menting demonstrated that, with proper care in pouring the metal, shells would stay down without being held. This discovery relieved the backer of considerable labor and spoiled the market for several patents.

In order that a shell may be properly backed it is necessary that good metal, of proper hardness, shall be used. Metals are so cheap now that there is not the temptation that there was some years ago to use inferior grades. There is not much liability of having trouble with tin; it is so nearly uniform in quality that it can be relied upon, but there is less certainty regarding lead and antimony, although if standard goods are used there should not be any difficulty in obtaining mixtures which will work satisfactorily.

The usual formula for backing metal is 91 pounds lead, 4 pounds antimony and 5 pounds tin. Some electrotypers use more lead, making a softer and cheaper metal. The objections to the use of soft metal are: it is likely to drag under the knife of the shaving machine, causing the back of the plate to be rough and the plate of uneven thickness; is liable to give way while on the press, and the catches of patent blocks will in a short time wear away the bevels, permitting the catches to come in contact with and injure the letters. As the catches work their way into the edges of plates they become loose on the blocks, get out of register, and if not closely watched, may come off and cause much damage.

Electrotypers should confine their purchases to such brands of supplies as they have found suited for their use; not be too ready to try something different which may be stated to be just as good. Young electrotypers may perhaps be excused, on the ground of inexperience, if they show an inclination in that direction, but older ones should profit by the annoyance and losses they have met by so doing and hold fast to what they know to be good. The first cost for standard goods may be a little higher, but in the long run it is economy to use them.

Customs of trade make it incumbent on an electrotyper to buy old plates from his customers. Some have the idea that they are doing the electrotyper a great favor in permitting him to take their old metal. The contrary is the fact. Electrotypers would prefer not to be obliged to use a pound of old metal. To the price paid must be added a charge for the time and expense of remelting and putting it into condition for use, so almost always the total cost exceeds that of new metal, and the dust and smoke incident to the operation are very annoying. There is sometimes trouble from overheating metal, causing it to be thick and lumpy unless it is used at a temperature considerably above what it should be. Metal that is right will flow freely at a temperature just sufficient to scorch, to straw color, a piece of paper plunged into it. If a higher degree of heat is necessary, something is wrong. With good materials and a skillful workman at the furnace there should be no uncertainty about the proper filling of the shell so that the face of every letter shall be fully supported, no spot where the metal has bridged across an indentation, but every part solid.

To expedite the cooling of the cast it is quite common practice to employ a current of air from a



Photo by W. A. Tracht. "TRILBY, IS THAT GOOD?"

blower. The air is conducted by a pipe which is carried under the backing stand and supplied with two openings, one so located that, by opening a damper, air will be forced against the bottom of the pan after the metal is poured. When sufficiently chilled the pan is moved over the other opening, where the cooling is completed. This is considered by some to be a good plan.

A few years ago there was brought out a backing machine, a combination of backing stand and press, so constructed that after the partial chilling of the metal the pan may be moved under a platen which being screwed against the cast was of material assistance in making the face of the electrotype true, thereby saving time in the finishing room. The machines found a ready market and, with proper handling, they for a time seemed to be a desirable addition to an electrotype outfit; but further experience demonstrated that in many instances plates suffered damage, so the machines have generally been set aside - at least the press feature of them. Thus, while new combination devices at times seem valuable, they do not always exactly meet the requirements.



"TIRED OUT."

Engraved by GRAND RAPIDS ENGRAVING COMPANY, Grand Rapids, Michigan.



[Entered at the Chicago Post Office as second-class matter.]

A. H. MCOUILKIN, EDITOR.

Published Monthly by

THE INLAND PRINTER COMPANY

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HENRY O. SHEPARD, President. C. F. WHITMARSH, Secretary A. W. RATHBUN, Treasurer.

NEW YORK OFFICE: No. 150 Nassau Street, corner of Spruce. J. CLYDE OSWALD, Manager.

VOL. XVIII.

JANUARY, 1897.

The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

Two Dollars per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

Subscriptions may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Forbign Subscriptions.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or tweive shillings, per annum, in advance. Make foreign money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement

for cause

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and

type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney
and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedbeler, Grimmaischer Steinweg 3, Leipsic, Germany.

Denfelben find auch alle Unfragen und Uniträge Infection betreffend au richten.

TRADE EDUCATION AND WAGES.

TOT among the least of the difficulties which confront the effort to obtain the means for the more thorough education of printers is the contention that the reward for good workmanship is in no way commensurate with the time, pains and cost expended to achieve it. The discrepancy in the wages of the book printer as compared with

that of the newspaper printer is offered as evidence that there is no encouragement for workmen of experience and skill. It is admitted that the compositors in the large book publishing concerns do not average over \$12 per week on piecework, notwithstanding the fact that the work on which they are engaged requires much greater care and precision than that of newspaper compositors, whose wages is much in excess of the book printers. The difference in wages is, however, not a matter of skill so much as it is a matter of the vulnerable nature of newspapers to the requirements of labor and the influences of labor. The prompt issue of the newspaper is imperative and any trouble with employes is of a vitally serious nature — time is everything. The influence of public sentiment is severely felt by the newspaper, and the patrons who use its columns for advertising are open to the influence of labor to withhold their patronage. On the other hand, the influence which can be brought to bear against the book publisher is indirect. Time is not so imperative with him and a strike has therefore less power. The competition of newspapers is for the best results to obtain the large circulations and high advertising rates, and good work is demanded at any price. The competition of the book publishers demands economy in the output, and the effort to scale down wages is unremitting. That book printers do not get wages at all commensurate with their skill and intelligence is a deplorable fact, but it is no just argument against seeking a better knowledge of the craft or making efforts toward perfection in craftsmanship.

PRICES OF HALF-TONES AND OTHER REPRODUC-TIONS.

T a recent meeting of the Chicago Engravers' Association, the question of prices for halftones and other reproductions was discussed, and the advertising and making of cut rates was criticised. While the sentiment of the association was strongly in favor of some plan to maintain rates, no scheme of adjustment was suggested which met the approval of those present. Mr. George H. Benedict suggested the plan of a regular schedule for all engravers, but with discounts to customers according to circumstances. Instead of quoting a customer that half-tones will be made for so much per square inch or zinc etchings for so much per square inch, the schedule could be shown and quotations made on the size of the cut. In this way it is expected that the idea of so much per square inch would be lost sight of after a little and the trade be benefited. One advantage of the plan would be that a schedule of this kind could be gotten up by engravers to send to printers and other customers, who could show them to their customers in turn as the regular prices for engravings, and

with the understanding of a regular discount the printer could make a fair profit in case he secured the order. Appended is the schedule suggested. The Inland Printer invites criticisms on the plan and the suggestions of engravers generally for publication.

REPRODUCTIONS.

For reproductions by *photo-zinc etching* from copy furnished, suitably prepared for direct reproduction, without alteration to copy or plate, the rate is as per schedule, minimum 10 inches \$1.

101.00	201.60	30-240	40-320	50-4.00	60-4.80	70-5.60	80-6.40	90-7.20
11.105	21-1.70	31-2.55	42-3.35	52-4.15	62-4.95	72-5.75	82-6.55	92-7.35
12.110	23-1.85	33-2.65	43-3.45	53-4.25	63-5.05	73-5.85	83-6.65	93-7.45
14.120	24-1.90	34-2.70	44-3.50	55-4.30	64-5.10	74-5.90	84-6.70	
15.1.25	25-2.00	35-2.90	45-3.00	55-4.40	65-5.20	75-6.00	85-6.80	95-7.00
15.1.35	27-2.15	37-2.95	47-3.75	57-4.55	67-5.35	76-6.15	87-6.95	
15.1.35	27-2.15	37-2.95	47-3.75	57-4.55	67-5.35	77-6.15	87-6.95	
15.1.40	28-2.25	38-3.05	48-3.80	58-4.60	68-5.40	78-6.10		
15.1.40	28-2.25	38-3.05	48-3.80	58-4.60	68-5.40	78-6.10		
15.1.40	28-2.25	38-3.05	48-3.80	58-4.70	68-5.45	78-6.25	88-7.05	
15.1.40	28-2.25	38-3.05	48-3.80	58-4.70	69-5.50	79-6.30	89-7.10	
15.1.40	28-2.25	38-3.05	48-3.80	58-4.70	69-5.50	79-6.30	39-7.10	
15.1.40	28-2.25	38-3.05	48-3.80	58-4.70	69-5.50	79-6.30	39-7.10	
15.1.40	28-2.25	38-3.05	48-3.80	58-4.70	69-5.50	79-6.30	39-7.10	
15.1.40	28-2.25	38-3.05	48-3.80	58-4.70	69-5.50	79-6.30	39-7.10	
15.1.40	28-2.25	38-3.05	48-3.80	58-4.70	69-5.50	79-6.30	39-7.10	
15.1.40	28-2.25	38-3.05	48-3.80	58-4.70	69-5.50	79-6.30	39-7.10	
15.1.40	28-2.25	28-2.25	28-2.25	28-2.25	28-2.25			
15.1.40	28-2.25	28-2.25	28-2.25	28-2.25				
15.1.40	28-2.25	28-2.25	28-2.25	28-2.25				
15.1.40	28-2.25	28-2.25	28-2.25	28-2.25				
15.1.40	28-2.25	28-2.25	28-2.25	28-2.25				
15.1.40	28-2.25	28-2.25	28-2.25	28-2.25				
15.1.40	28-2.25	28-2.25	28-2.25	28-2.25				
15.1.40	28-2.25	28-2.25	28-2.25	28-2.25				
15.1.40	28-2.25	28-2.25	28-2.25	28-2.25				
15.1.40	28-2.25	28-2.25	28-2.25	28-2.25				
15.1.40	28-2.25	28-2.25	28-2.25	28-2.25				
15.1.40	28-2.25	28-2.25	28-2.25	28-2.25				
15.								

The black figures are the size in square inches, the light figures the *price* for plates mounted on wood. Plates of over 100 square inches, 8 cents per square inch; metal base, 5 cents per square inch extra. Where a number of copies drawn to a scale are reproduced at one operation, charge as per schedule for the plate as etched, with an extra charge of 10 cents each for blocking separately. Minimum charge in such cases, 35 cents net. Mortising, outside, 10 cents; inside, 15 cents, net. Time work, 60 cents per hour, net.

Subject to discount ofper cent except where marked "net."

HALF-TONE.

For half-tone plates in square finish, from good photographs, the rate is as per schedule, minimum 10 inches \$3.

10-3.00 20-5.00 30-7.50 40-10.00 50-12.50 60-15.00 70-17.50 80-20.00 90-22.50 11-3.20 21-5.25 31-7.75 41-10.25 51-12.75 61-15.25 71-17.75 81-20.25 91-22.75 22-3.40 22-5.50 32-8.00 42-10.50 52-13.00 62-15.50 72-18.00 82-20.50 92-23.00 13-3.60 23-5.75 33-8.25 43-10.75 53-13.25 63-15.75 73-18.25 83-20.75 93-23.25 14-3.80 24-6.00 34-8.50 44-11.00 54-13.50 64-16.00 74-18.50 84-21.00 94-23.50 16-4.00 26-6.25 36-8.75 45-11.25 56-13.75 65-16.25 76-18.75 85-21.25 95-23.75 16-4.20 26-6.50 36-9.00 46-11.50 56-14.00 66-16.50 76-19.00 86-21.50 86-24.00 17-4.40 27-6.75 37-9.25 47-11.75 57-14.25 67-16.75 77-19.25 87-21.75 97-24.25 19-4.80 28-7.00 38-9.50 48-12.00 58-14.50 68-17.00 78-19.50 88-22.00 98-24.50 19-4.80 29-7.25 38-9.75 49-12.25 59-14.75 69-17.25 79-19.75 89-22.25 99-24.75

The black figures are the size in square inches, the light figures the *price* for plates mounted on wood. Plates of over 100 square inches, 25 cents per square inch; metal base, 5 cents per square inch extra. For vignetting plates, improving or altering photographs, charge extra at 75 cents per hour, *net*. Vignetting column portraits, 35 cents each; double column, 75 cents each, *net*.

For groups, if the negative can be made at one operation, charge as per schedule. If the copy is in separate photographs varying in size and color, charge for the extra negatives. For a designed background, charge for the drawing, at \$1 per hour, net.

Subject to discount of.....per cent except where marked "net."

THE FUNCTION OF GUILDS.

WRITING on the subject of "Art, the Crafts, and the Function of Guilds," W. R. Lethaby points out in *The Quest* the honorable position in the State taken by labor in the Middle Ages. In every city which did anything, from Florence and Nuremburg to Paris and London, the craftsmen were not only honored citizens, but through organized craft guilds, masons, bakers, tanners largely governed the town. These were workers with their

aprons on, and not tradesmen, "retired" and respectable. Society was then divided vertically, not horizontally - one class did not form a stratum over the other. The harmonious association of all the crafts progressed until the towns of Europe were great organic works of art. "The bettering of the conditions of labor," writes Mr. Lethaby, "in respect to shortening hours of work and increasing wages as much as may be, is not a very large or philosophic programme for the immense organization of the modern trades unions. Is that to be their only purpose, and are their functions to cease when that question is worked out? I hope not; the crafts are theirs, and they must see to all that concerns them. Why should the unions not have apprentices enter into an agreement with them, as apprenticeship to employers has almost entirely broken down? The unions should also see to it that wares are of a certain standard quality. They have, in a word, to find out a way in which beautiful craftsmanship will once more be general. Whatever the trade societies do or leave undone they must ultimately, if they are to continue, take up the overlooking of quality in the common interest. If society generally gets to understand that the unions, as far as may be, are interesting themselves in the quality of commodities, it will soon pay back the debt in sympathy. The unions, in a word, must become craft guilds, and as such, responsible to society in their several mysteries; they must discuss materials and methods, and build up a new tradition of beautiful craftsmanship."

TO AVOID LABOR CONFLICTS.

'N a letter to the Denver Republican of recent date, John D. Vaughan, of Denver, Colorado, urges the desirability of boards of arbitration to settle labor troubles, such boards of adjustment and arbitration to consist of representatives of employers and employes, and points out the weaknesses of the labor bureau in that regard. While it is admitted that arbitration goes far toward avoiding and settling labor troubles, the powerful influence against the establishment of such boards prevents the extension of their plan to a great extent. This influence is to be found in the idea obtaining both among employers and employes that to concede anything is to admit the entering wedge to their undoing, upholding the maintenance of a solid front of opposition to anything savoring of conciliation. In their estimation, force is the only method, unstable though it may be. There is an impression that the interests of the printing trade are in the hands of the employing printers solely, and the typothetæ and master printers' organizations are the only forces which can be brought to bear to correct trade abuses and arrive at ways and means for bettering trade conditions, the typographical unions and the other unions having no

interest in the trade other than the maintenance of a minimum standard of wages. It is a self-evident fact, however, that the employing printers have no adequate means of carrying out measures against trade abuses - they can bring very little pressure to bear against recalcitrant members. Their efforts are effective only in obtaining desirable legislation at times, or in conflicts with the trades unions. On the other hand, the unions see the cutting of prices going on and the earning power of printing plants being reduced yearly without an effort to prevent the decline. The solution of labor troubles is not to be found in local or state boards of arbitration and control, but rather in trade boards in each several trade, and made up of employers and employes, holding meetings at regular intervals and determining measures in common for the betterment of the trade and those connected with it. The prevention of labor troubles would be the object of such organizations - a much superior service to that of settlement or arbitration. As before stated, however, the policy of non-recognition, of conceding nothing, is against this plan, and until this is to some extent overcome there is little to be hoped for in the direction of arbitration, trade boards, conciliation or adjustment. When the unions and the employers' societies fully realize they have an interest in common in the trade and each organization is fully recognized to have the right of existence, then the power of the trades union may be felt in the correcting of trade abuses, and the influence against the man accepting wages below the standard will be applied with greater force against the price cutter who violates the trade agreement.

ORIGINALITY IN PRINTING.

F there is one point more than another on which American printers pride themselves, it is the facility with which they avoid professional ruts, and strike out in a distinctive and original fashion. In small city offices, with limited facilities, a printer fertile of resources will often achieve startling effects in an unexpected manner, for being unfettered by the trammels of tradition he will strive for effective display, which, if sometimes incongruous, is generally attractive, even if its originality is sometimes carried to the verge of the grotesque, and demands attention merely for its oddity. It is, therefore, somewhat surprising to read in a French exchange the following paragraph relative to the showing made at a recent exposition of printing, etc.:

"The supremacy of English printers in the production of artistic books has been established, since nothing can surpass the productions of William Morris, of the Chiswick Press (sic). The French books present no novelty, the German books are heavy and lacking in taste, and the American

section, while containing beautiful specimens of typography, fails in originality."

It is true that in America we have no leisure class with means at their command, like Mr. Morris, who have the energy combined with the artistic instincts and training to devise the elegant books turned out by the Kelmscott Press. Type founders in Europe have a vast fund to draw upon in the memorial brasses so common in their cathedrals and other places of worship; the lettering on many of these brass monuments to dead heroes, poets, statesmen and other worthies were designed and sometimes engraved by artists whose productions in painting, sculpture and other works of art are now the admiration of the world. The tablets designed by such masters, often a labor of love to commemorate the virtues of some dead friend or patron, contain a wealth of ideas for the type maker. For the outlines of the lettering are conceived in accordance with the highest ideals of symmetry, and the originality of the display bears in every stroke the mark of the master hand. Again, in almost every city of any prominence are volumes of forgotten lore, written and printed in letters as beautiful in their design as they are faultless in their execution. From such manuscripts and books the type designer can glean suggestions for his work that must be invaluable in his business. The lettering, borders, vignettes, head and tail pieces and ornaments, abounding in these productions of the old masters, are a never-failing source of admiration to modern book lovers. For instance, the Quincuplex Psalterium, printed by Henri Estienne, of Paris, in the early part of the seventeenth century, contains an abundance of floral ornaments similar to those now so much in vogue, and even the crudest contain germs of art and gems of workmanship that are the wonder of the present generation. In spite of all these advantages American type founders find a ready sale for their new faces in England, where they demand attention by their freshness and originality of design. When a born artist, with time and money at his disposal like Mr. Morris, wishes to gratify his taste for art work in fine printing, with the technical skill to work out his ideas, unfettered by the necessity of making a living by the business, he can produce works that if they strike the fancy of book connoisseurs yield enormous returns, as was shown by the Morris Kelmscott edition of Chaucer, of which 425 copies were printed on paper and sold for £8,500, and seven special copies printed on vellum netted 120 guineas each, making a total of over \$40,000 for the edition of a rather small work. When such a combination of taste, wealth and ambition arises it is small wonder that the productions of such a master command the admiration of his fellow printers and all lovers of the art. But one swallow does not make a summer, neither

does one preëminent printer make a national standard, and most of our readers will be of opinion that if American books are surpassed by some editions de luxe produced by their European contemporaries, still, for fine magazine work, attractive advertisement display, and good everyday commercial printing, we yield the palm to the artists of no other country, and if European printing delights the eye by its quiet harmony of arrangement, American demands attention by its obtrusive boldness and vigor of design—it is there for a business purpose, and proclaims its business in a tone that there can be no mistaking.

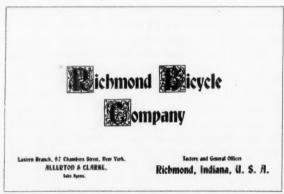
Written for THE INLAND PRINTER.

THE USE OF INITIAL LETTERS.

BY ED S. RALPH.

THE "initial" letter, judging from common usage, has had but one office to perform, and that was at the commencement of a page of type. Its use is very proper in this connection, but there are more varied and effective uses than this in which it may, with perfect propriety, be employed.

To be sure, there have been very few initial letters put upon the market by type founders that were at all suitable for varied use, other than to place in the manner spoken of above. Their use in any other connection has been extremely dangerous to harmony, for the reason that they did not harmonize in any way with the type that would necessarily be used in conjunction with them in



No. 1.

forming headings, etc. The type and the initial must harmonize to a nicety, otherwise it is the best plan not to use them at all. In this respect, as in all other matters pertaining to the art of printing, too much care cannot be paid to harmony and effect. The compositor must thoroughly understand the nature or character of the job in hand—how it is to be printed, what stock it is to go on, the ink that is to be employed in the presswork, and, in fact, he should be thoroughly familiar with

all the details and use exceedingly good judgment and display correct taste.

Recently there have been designed some remarkably clever things in the way of initials, notably the Bradley, St. John, Jenson and Morris.



Young Men's Christian Associations and their buildings are both a development of this era of young men. As the scope and work of the Association has grown and become adapted to the needs of men, constant improvement on the first buildings has been expected and accomplished. By the study of what has been done we may decide what may be done and how to do it best.



Some principles governing the planning and construction of these buildings, suggested by experience, are:

- 1. They must be substantial, to stand constant use for generations.
- Chey should be adequate to a largely increased membership, the total young man population being considered in the provision made.
- 3. They should be free of debt. Nothing hinders usefulness more
- 4. They should furnish some revenue to help the Association through times of financial depression.
- 5. The Association Office should command the building, all ingress and egress passing by the secretary's desk.
- 6, The Religious, Toucational, Social and Physical Departments should be given opportunity to do their most effective work and for future growth.

No. 2

Many combinations may be had from them. These combinations are perfectly proper, thoroughly harmonious and artistic as well. They may be used to make headings for pages, and also enter into the title-page.

With the view of showing some of the uses that these initial letters may be put to, the accompany-

ing reproductions are given.

When St. John initials are used, the best and safest plan is to employ the St. John type in conjunction with them. One illustration of the use mentioned above is the title-page of the Richmond Bicycle Company (No. 1).

In No. 2 the Morris initial is used in constructing a combination heading. The top and bottom bars connecting with the initial are 10-point Jenson ornaments and harmonize nicely with the ornamental work on the initial letter.

The long Jenson initials are also useful, and can be employed with telling effect as the first letter in the heading. They also serve the two fold purpose of embellishing the page on which they are used, besides giving the book or pamphlet in which they are employed an individuality. This is shown in the page taken from catalogue (No. 3).

There are a number of types that can be used harmoniously with these initials, especially De Vinne.

Quite frequently there is a tabular page in a catalogue that has a heading, as well as a few lines of introductory or explanatory matter preceding the table. This class of pages has always been a source of annoyance to compositors on account of the small chance which they afford for embellishment. Here is where the Morris initial comes into good use. The initial may serve as the first letter in the heading and the heading can be run into the matter. This produces a very satisfactory page and the initial letter serves to embellish it all that is necessary. The reproduction of the price-list page (No. 4) serves to illustrate this point.

NTRODUCTION.

It is now the time of year for us to make our appearance fore the public again with our new Catalogue and we wish to nce to our patrons and friends that we have not lost anything in the past year's experience in the way of knowledge as to the manufacture of Ensilage and Fodder Cutters. It has been our constant endeavor during the past experience to improve our goods, and we have spared no pains or expense to experiment with and test our machinery. This is the 46th year of the Ross Cutters, having as their foundation the Cummings Cutters, and we can truthfully say that our reputation as manufacturers of Feed and Ensilage Cutters has grown steadily, and that we are now before the public in every part of the world and that our machines are used everywhere. We shall take up this year a more complete line, increasing our capacity and our sizes so that we shall come before our people in the year 1896 with even a better line of goods than we had in 1895. Farmers during the past year have had a good deal to contend with in the way of prices of grain and the trade has been cut off some in consequence of this, but from investigations that we have made regarding the crops and prospects of the demand for goods for another year, we can say that the trade and demand is oing to be wonderfully increased. We have been in correspondence with responsible parties in all States of the Union, and this with a view of ascertaining what the feeling is in regard to the prospects

for the year 1896, and we are better pleased than we have been in a good many years at the outlook. We shall spare no efforts or expense to put our goods onto the market this year in the very best possible shape and at the lowest possible price, quality considered. While we dq not aim to make our goods the lowest priced on the market, we do make a point of furnishing more for the money than any manufacturer of this class of goods in the world. This we are enabled to do from

No. 3.

The writer hopes that the illustrations herewith given will be beneficial and lead others on into new fields of thought.

The possibilities of the initial letter are many. All that may be accomplished by their judicious use has not been told. Good initials are a remunerative investment for any concern, because they save

RICE LIST. What These prices include the Steel and Rubber Tires put on wheels farnished by customers, and transportation one way, when shipped from foreign points. If tires are wanted within any of the cities where our Branch Houses are located, will call for and deliver wheels without charge.

		TWO WHEELS.	
		UNDER 4 FT. 3 IN.	OVER 4 FT. 3 IN.
34 inch tread, for set of four (4) wheels,s	35.00	\$21.00	\$22.00
% inch tread, for set of four (4) wheels,	40,00	24.00	25.00
inch tread, for set of four (4) wheels	45.00	27.00	30.00
5/8 inch tread, for set of four (4) wheels,	55.00	33.00	35.00
1/4 inch tread, for set of four (4) wheels,	65.00	40.00	45.00
3/8 inch tread, for set of four (4) wheels,	75.00	45.00	50.00
1% inch tread, for set of four (4) wheels,	85.00	55.00	60.00
34 inch tread, for set of four (4) wheels,	00.00	60.00	65.00
inch tread, for set of four (4) wheels,	35.00	80.00	85.00

No. 4

a vast amount of time, and much work that presents, as a rule, a doubtful appearance, after the compositor has been trying some gimcracks, has a neat, tasty appearance when the use of the initial is resorted to.

Written for THE INLAND PRINTER.

WHERE AM I AT?

ARTHUR K. TAYLOR.

CONSIDERABLE fun has been poked at the rural representative in Congress who inquired with great earnestness on one occasion, "Where am I at?" but nevertheless there is much hope for the man who will stop in his business career long enough to ask himself this question, and to sincerely try to answer it.

Where are you at? How do you know where you are at? How often do you know where you are at? After you know where you are at, and if your position proves unsatisfactory, have you the requisite force of character, or, more tersely speaking, "nerve," to promptly apply the remedy? If you have, you are on the right road; if you have not, what excuse can you offer for being in business?

Plainly speaking, I mean Are you making money? To large plants it is hardly necessary to address this question, for it is absolutely necessary for the conduct of a large business to keep books - of course on the double-entry system — and a balance sheet proves interesting if not always pleasant reading for those most interested. But the majority of the small and medium sized plants are prone to take things as they come; if they make money, well and good, it will make itself felt eventually; but if they do not make money, they are satisfied to believe that it is because of the hard times, and it cannot be helped. A man running an office like one of these does not actually know in many instances how much business he does in a given time, and only remembers an especially busy season by calling to mind that it was about this time of year that Ned Wilson and Bill Brown worked for him for about three months, and that when the rush was over he took a two weeks' vacation, the first since the year before he was married.

The sooner a man puts his establishment on a business basis, and, if needs be, puts his accounts in the hands of a competent bookkeeper, the sooner will he know where he is "at," and then can decide if it is where he wants to be.

Many a man feels on Saturday night, after he has paid off his hands, that he really wishes that he could trade places with some one of them, happy in knowing what he would receive at the end of each week for his week's work. Many such men would, if they had the cold figures of their business held up before them, either make some radical changes in their manner of conducting business or try some more promising field.

A man does not stand still in business; he is either making or losing money. Many thus in ignorance, where the losses or gains are comparatively small, could, by looking more closely into their affairs, make the balance come on the right side much more often than it otherwise would, and the knowledge of a steady gain, although small, is much more satisfactory than the supposition, or more often hope, that you are making money.

Have the courage to look your business in the face and act accordingly.

Written for THE INLAND PRINTER.

PROPER ORDER OF PARTS IN A BOOK.

BY F. HORACE TEALL.

THE subject of this article is suggested by a letter mentioning differences of opinion of various authors and publishers. Without that suggestion the article would never have been written, because one arrangement is so common that the writer has never thought it came short of universality. Indeed, many books have been examined since receiving the letter, and all show the same arrangement. But this, while constituting evidence of agreement among the makers of these books, is really stronger evidence of the fact that even in dealing with commonplaces it pays to be cautious in making assertions about the prevalence of any practice, and especially in asserting that anything is universal practice.

Personal experience and research fail to disclose any arrangement other than this: Frontispiece, title-page, copyright, dedication, preface, contents, list of illustrations, errata, introduction, text, index. Of course not all books have all of these features, and some books have others not here given. For instance, sometimes there is a publisher's note, giving some explanation or announcement. Often that may appropriately occupy the copyright-page, with the copyright beneath it. Again, "Errata" are comparatively seldom given, but not seldom enough. Genuinely good proofreading would reduce the necessity to almost nothing; but genuinely good proofreading is itself a rarity.

Now, using some of the caution that has been indicated as necessary, it must be admitted that some difference of opinion exists, and that the arrangement given here is not universal. What is the printer to do if the customer wishes some other arrangement? What is the proofreader to do if he finds the parts paged in an unusual manner?

Every printer who wishes to secure and keep a reputation for doing good work must attend to preservation of the proprieties as far as he can secure that. He cannot, as a rule, take the matter of arrangement into his own hands, any more than he can rewrite or edit his customers' work. Occasionally, but very exceptionally, he may be authorized to change the order or even the substance of what is to be printed, but probably no one would attempt it without distinct authorization, unless it might be one of those few who can afford to insist upon having work done in a certain way. A

printer who can dictate methods or styles, with the alternative that otherwise he will not do the work, must be one who has secured sufficient permanent custom to make it unimportant whether anything more is done or not. This amounts practically to an assertion that, within reason, the customer must be allowed to have his way. But most customers are amenable to reason, and it may be suggested that it would be well to propose a change to one whose book-manuscript is wrongly arranged. Consulting a few books will show a general practice, and this, with the statement of that practice already made before looking at the books, should be convincing.

What has the proofreader to do with this? Well, the careful proofreader will look after all details and endeavor to get everything right. If authors wrote exactly as they should write - so that every letter and every point in their manuscript could be reproduced in print without a change - proofreaders need be nothing more than they are commonly paid for being. They would then have little to do beyond comparison of proof and copy, for the purpose of correcting compositors' errors. Authors do not and will not prepare manuscripts as carefully as they should; indeed, they simply cannot always do so, often through lack of time, and too often through inability. Many of them actually do not know how to punctuate, and they are not few who do not even know how to spell as all should know. Therefore the proofreader must be qualified at all points for correcting not only the compositor's work, but also that of the author.

The particular matter that we are considering is not likely to come into question before it is taken up in the composing room, where the foreman may notice the arrangement if it is wrong, and consult someone for authority to change it. Many foremen would be likely to make it right without consultation, and then the question would arise only if the customer directed a change on the proofs. Should the foreman not notice the order—most good foremen would, though—the matter would probably come to the proofreader unchanged, and it is as much his duty to look after this as to do anything else. Unless specifically instructed beforehand, he should call attention to the error, and have it corrected if he can.

Proofreaders should be able to give a reason for everything they do or desire to do, and in this, as in all matters, there are good reasons for one method and against others. Let us take the features of the book in order as given. First, the frontispiece. Why, of course. The very name places that first, as the piece for the front or beginning. It is the picture or piece that fronts or faces the title-page. This seems hardly open to question, yet the letter mentioned above did not so

place the frontispiece, and it may be just possible that the position had been disputed.

Equally unquestionable seems the position of the title-page. All writings begin with a title, so that must be the first page of reading in the book.

As the title-page necessarily is backed by a page on which no real division of the book can begin, since all beginnings are made on odd-numbered pages, it is backed by the copyright, and the dedication, as being also something not connected logically with any other part, follows next.

If there is no dedication, the preface, as merely something about the matter of the book, follows the copyright. Good reason is found for this in the fact that the preface is that which is thought necessary to say just before beginning the book proper.

Before we begin the text, however, it is thought well to state in detail what is to be found in the text, so here we place the table of contents, always properly beginning on an odd page and followed ogically by the list of illustrations if there is one, as that is itself really contents.

All of these features naturally lead up to the main body of the book, therefore they should all come before that. This is said before mentioning the introduction because of the logic of circumstances. An introduction, as its name implies, is that which introduces the subject of the book. It is sometimes made the first chapter of a book, which is a sufficient indication of its natural position.

Last of all should be the index, because it is a résumé, and that cannot reasonably be given until we have given that upon which it is founded. It can be made only after the text is finished, and its natural position is after the text.

Written for THE INLAND PRINTER.

TYPE-EXPRESSION AND ILLUSTRATIONS OF "SPECIAL" NEWSPAPER WORK.

BY GEORGE FRENCH.

HERE has been great progress in the mechanics of newspaper-making during the past few years. Some of the great dailies are now models of good typographic taste, and some are remarkable for the extent to which the idea of type-balance, and pages constructed to exemplify a type-scheme, is carried. The use of type in producing effects has come to be a part of the knowledge necessary for editors who look out for the "special" work on dailies, and are charged with the production of those wonderful conglomerates known as Sunday newspapers. News, city and sporting editors of dailies must also understand all about the type used for headings, and be able to emphasize any piece of news by the skillful employment of different sizes of body type, double columns, indentations, etc.

To such a degree of perfection has this art of type-expression come, combined with the equally skilled preparation and arrangement of illustrations, that some of the big Sunday newspapers are nearly perfect in balance and typographic expression upon every one of the forty to sixty pages they consist of. A great amount of labor and money is expended in making what is commonly called the magazine sections of the big Sunday editions. The



first section of sixteen pages is the ordinary daily newspaper, chiefly given up to the news of the day and editorials. It is complete in itself, and bears no essential relation to the pages that follow it, which are devoted to special articles, stories, correspondence, etc. It is upon this general section of the Sunday paper that the labor of the mechanical experts among the editors is lavished.

Not all Sunday papers make a specialty of this feature of type-harmony, as not all dailies give attention to the idea of symmetry in headings and make-up. There are those that seem to make no effort to make reading a pleasure to the sense of order as well as a profit to the intelligence. The headings are written to explain the text, and no pains taken to fit the sentiment to the capabilities of the heading types; a subhead may fall short of a full line, or it may turn into the third or fourth; likewise the chief caption may turn into the second line. This sort of carelessness is rarer than it used to be, and it will soon be altogether obsolete, as publishers are realizing that good typography has a distinct money value.

This idea of forcing type to play an important part in the general scheme of the Sunday papers has been carried to an extreme by some of them that would have made Ben Franklin wonder far more than he astonished his contemporaries. Some of the "freak" pages, as they are called by the people who produce them, are marvels, and they represent not only great cleverness in design but a considerable outlay of cash. The genuine "freak" page is laid out by an editor with a typographic bent. The articles are written and the pictures are made to conform to the editor's design. The



Photo by F. E. Foster, Iowa Falls, Iowa.

ROMEO AND JULIET.

space available for text is carefully estimated and each writer gets an order to furnish exactly so many words. The illustrations are more easily prepared, as the photographic camera reduces each drawing to the exact dimensions desired. Pictures are not necessarily made to the column scale, nor is the regular width of the column respected. Illustrations are made in any form, are trimmed closely, and type matter is fitted to all the spaces—in circles, crescents, ovals, diamonds, or any eccentric form the space left by illustrations may assume.

With separate types this method of treatment would have been practically impossible, at least for a daily. But the line-casting composing machines make it possible to put type matter into almost any form. The pictures are made and placed in position on a page make-up table, or the space they will occupy filled with blank bases, and the copy for the entire page is given to one expert operator. He wheels the form table into convenient position, the headings are put in position, and he proceeds

to set the matter, a line at a time, justifying each as he goes along, and cutting and fitting the leads also. A good operator often spends two or three days on one page, and if he is unlucky enough to omit an essential line, if the editor shows a disposition to be cranky about alterations, or if there has been a miscalculation in the preparation of the copy, there may be another day's work upon corrections. Sometimes, also, the page proof shows that the whole conception is faulty, when new pictures are made, a new layout adopted, and the whole page made over.

There is only one newspaper in New York that works this idea to the full extent of its capacity, or to the full extent of the ability of its editors to apply it—the New York *Journal*. The only restriction in that office is that imposed by time. Whatever is deemed likely to interest readers is attempted, if it can be accomplished within the time limit.

Every element, except the use of the linotype, in their building is simple. It could not have been done with single types; at least, it could not have been done every day or every week as a steady policy. In this way the linotype is proving itself a great beautifier of newspapers, while when it first came into use it was regarded as contributing to an opposite effect, as indeed it did in the hands of unfamiliar and often hostile and unbelieving operators. The successful working of such a scheme as this involves much besides a good design and a clever linotype operator. It demands a perfect art department, from the sketch artist to the finisher in the engraving room; and an exact execution of all directions and a sympathetic understanding of the object sought. It requires peculiar care in the make-up, in stereotyping and in presswork. There must be perfect machinery all along the line, and brains to operate it. Back of all, above all, there must be courage and cash in the management, as such work as this swells the pay rolls in editorial and mechanical departments to proportions that bring terror to the men who ordinarily own and conduct newspapers.

There is a departure, also, in the construction of headings. Those newspapers that pay attention to typographic effect are bound with slighter bonds to convention and usage than ever before. While there are the regular headings for news articles and for ordinary use, it is becoming customary to fit the heading to the sentiment of the article, or to emphasize its importance by departing from the ordinary styles of headings. Thus there are two, three, four or five-column headings, headings with the top line covering two or three-column series of subordinate steps, etc. Some newspapers work portraits and illustrations into their headings, like the accompanying reproduction, with good graphic and typographic effect. It is gratifying to note

that the study of type-effect has made its way into the editorial rooms of the great dailies, to even the limited extent now apparent. It warrants hope that the appearance of the paper is to become an element of recognized value by publishers and public. It is certainly more satisfactory to read a newspaper artistically printed, as to type, than to endure the painful impressions the printed pages of very many produce upon the reader.

Another development of an evolutionary character in the newspaper use of type is the tendency toward lower-case display in advertising. The best examples of newspaper typography are showing less and less dependence upon lines composed entirely of capitals. Along with this, is the tendency back to roman faces. It is noticeable that nearly all the popular new faces produced by type founders are now modifications of or variations upon the old style roman type.

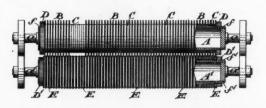
The up-to-date big daily newspaper is now the best exemplar of the use and possibilities of type, and it is of great interest to note the process of their development.

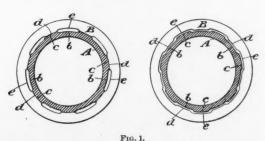
Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

T is proverbial that presidential election years are dull business years. This is shown very clearly in the way in which patent business diminishes upon the eve of a presidential election. During the past month the number of patents granted which relate to printing was quite decidedly less than for many months heretofore, the total being fifteen, in addition to one design and one trade-mark.

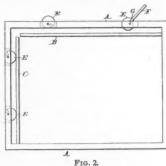




The first patent selected for illustration was granted to George F. McAdams, of Brooklyn, New York, covering a ringed roller for printing machines, as shown in Fig. 1. The rollers are intended to be used in line-printing machines, but are also applicable on scoring or cutting machines. The upper roller is provided with printing and spacing rings, while the lower, or impression roller, is provided

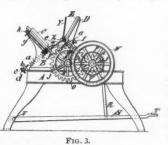
with grooved rings. When the printing rings are in the position shown in the detail at the lower right-hand corner of the view, they can be moved lengthwise of the grooved roller to any desired position. By then giving them a partial turn, they are locked fast, as shown by the companion detail.

Fig. 2 shows a chase, patented jointly to Horace J. Harding and Ben A. Osborn, of Albion, New York. A series of eccentrics are pivoted in slots formed in one side and end of a chase, and operated by means of a lever inserted in notches in the edges of the eccentrics to



lock the type securely in the form. When the chase is locked, no part projects outside the frame, and when unlocked no part projects inside the frame.

The printing machine shown in Fig. 3 is intended for use in imitating typewritten work in printing circulars, etc. It was invented by Garry P. Van Wye, of Chicago, and the patent has been assigned to Frank H. Cross, of Grand Rapids, Michigan. The printing is done by means of a



blow movement, either through an inked ribbon or otherwise. The platen is movable, it being withdrawn from the type by means of a cam, and, when released, being somewhat violently drawn toward the type by means of a stout spring.

An improvement in color-printing presses was patented to the inventor, William H. R. Toye, of Philadelphia, and to R. P. Brown and E. L. Bailey, of the same place, as assignees of a part interest therein. The particular aim of the inventor was to produce a machine in which the form cylinder might be adjusted both circumferentially and longitudinally, with respect to the impression cylinder, without necessarily stopping the press. These ends were accomplished by the means shown in Fig. 4.

The paper-feeding machine shown in Fig. 5 was patented by Robert McKee, of Philadelphia, Pennsylvania. It is a pneumatic feeding device claimed to be so constructed as to insure the positive and regular feed of single sheets. It comprises a support for the pile of sheets, a buckling finger, a suction nozzle and a bar for clamping the front end of the pile of sheets.

The feed attachment for printing presses shown in Fig. 6 was invented by Charles S. Sinclair, of Cincinnati, Ohio. The attachment is one that can be applied to the feed table of any printing press, and is so constructed that the sheets will be

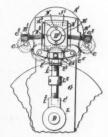
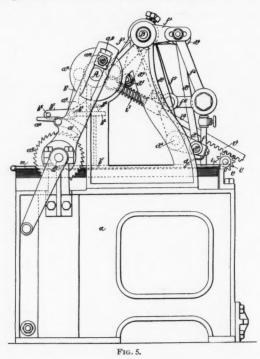




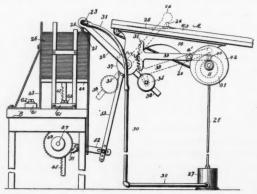
Fig. 4.

picked up from the pile and automatically placed in position on carriers located on the feed table, to be delivered to the take-up mechanism of the press. The pile is elevated as the sheets are removed so as to keep its top always at the same level.

Another device somewhat similar in general character to the one last mentioned was patented by Edward T. Cleathero, of London, England, a half interest in the same being assigned to E. W. H. Walker, of the same place.



Joseph Seide, of New York City, received a patent for the type binder shown in Fig. 7. The object of the inventor was to provide a simple device for binding together type as set up in forms which might be quickly and easily operated. The side bars are provided with longitudinal channels having upwardly and outwardly extending openings. The



F1G. 6.

lower walls of the channels are beveled outwardly and downwardly from their longitudinal centers to the outer edges and also from the center to the inner edges, and the end walls of the channels are correspondingly beveled. The end bars are adapted to be moved relatively to the side bars which have a locking engagement therewith.

The Alden Type Machine Company, of New York, received a patent covering a typesetting appliance, assigned to it by the inventors, Louis K. Johnson and Abbot A. Low, of Brooklyn. In combination with a type channel and type

support, the inventors employ a pusher which automatically adjusts itself with relation to the number of types to be removed from the channel.

The Brown Folding Machine Company, of Erie, Pennsylvania, received by assignment two patents covering improvements in folding machines invented by Frederick H. Wendt, of the same place, and the Campbell Printing Press Company, of New York, received three patents covering various forms of gearing for driving the beds of printing presses. Two of these forms were invented by Henry A. W.

Wood, of New York, and the third by Winfield S. Huson, of Taunton, Massachusetts.

Berthold Huber invented a printing press, the patent for which he assigned to the Huber Printing Press Company, of Taunton, Massachusetts. The reciprocating type bed carries

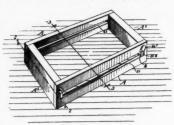


Fig. 7.

racks having each two series of teeth. The rack pinions have two series of teeth also, and are moved axially to cause an engagement of one of the pinions with one of the racks, to cause the bed to move to and fro.

The first trade-mark for use in the business of dealing in metals for linotyping, stereotyping and electrotyping was registered by John J. Frowein, of Cleveland, Ohio, and is to be used in connection with his linotype flux, noticed elsewhere in this issue.

Artistic Printing.

Fig. 8

A design patent, good for seven years, was granted to Willis F. Cornell, of Alameda, California, for the font of type shown in the cut. (Fig. 8.)



Photo by O'Keefe & Stockdorf, Leadville, Cole

A Rose Among Daisies.

VERSES GOOD, BAD AND INDIFFERENT, FROM THE PRINTER-POETS.

An anonymous versifier from Boston contributes the following to the Printer-Laureate contest:

'Tis hard indeed for us to see
The blame for wrong unduly placed,
For colored Laura says that she
Can't tell why she should be disgraced.

The Campbell folks all say they want To find the printer Laura ate, And Laura's mind is in a "pi"— She didn't eat one—and so they can't.

SOLD.

I had a thought
That could be bought,
And to a monthly sent it.
The saying went
I was content,
And got the gold and spent it.
Within a year
Did it appear,
In volume far from shabby;
But oft I've said,
"That stuff is dead
And in Westminster Abbey,"

TOLD.

Another time
I wrote a rhyme,
Of things I would express
To fellow-men,
And sent it then
Unto the daily press.
Each day it flew,
To places new;
'Twas like a guiding post,
Along the way
Where day by day,
Toils on a traveling host.

MILWAUKEE, WIS.

CHARLES DAVID STEWART.

THE COPY HOOK.

On came the comp. in breathless haste,
For a "fat" piece of copy on his dupes_to paste;
But as he stood before the hook,
He paused, and gave a terrible look.
For on it hung, in a modest way,
A leany old "take" just in the way.
So back went the comp., with a look of despair,
To "soldier" and wait till the "fat take" was there.

CLEVELAND, OHIO.

A. F. DENGLER.

SETTING TYPE VERSUS SETTING HENS.

Bill Fadden was a "print" who worked upon the *Daily Press*; He was correct in grammar, though careless in his dress; He went on "sprees," like good comps. do; he smoked a corncob pipe, And on the once-clean office towel wasn't too proud to wipe.

Day after day, week after week, has Bill stood at the case— The type all seemed to be alive, so rapid was his pace; But times have changed, and in Bill's place a huge machine now stands— Whose daily song is "clickety-click"— typesetting without hands.

Bill tried his best to get a "sit" in all the towns around, But in every shop he visited was beard that clicking sound; No more would he set up his "string" of agate and minion type, And paste up "dupes" to get the means to fill his corncob pipe.

Now Bill he had a brother John, who worked upon a farm— Said he, "I'll ask him for a job, 'twill surely do no harm." So off to be a farmer's man he started in great glee, "There's nothing like pure country air for man or beast," said he. Bill got a job of doing chores about his brother's place—
And the sun got in a job on Bill, a-tanning up his face—
He fed the stock at early morn, toiled in the fields all day;
'Twas harder work than "sticking type," but Bill seemed blithe and gay.

He drove the cattle home at night, raked down the horse's bed; Hunted for eggs among the hay, chopped wood out in the shed. At first he made some funny breaks—Bill he called them "outs"— Whereat the farmers for a mile could hear his brother's shouts.

One day Bill's brother told him that after he cleaned the pen,
Wherein the hogs were grunting, to set the clucking hen.
Bill whistling started off, then stopped, and toward his brother headed—
"Say, John," said he, "that clucking hen—set he "solid" or 'leaded?"
HENRY TEANY.

PRINTERS' PI.

When the printer takes his station,
Just in front the galley wide,
With a stick of type uplifted,
For to place it neat inside;

When his hand commences shaking,
And the type begins to fly,
It is then he has the trouble,
That the printer calls a pi.

OLIVER EDMUND BEHYMER.

MENDON, OHIO.

THE FOOL.

When a man sets up his standard,
And miserly doth hold
Unto and only for himself
His talents and his gold,
A foe to humanity becomes;
Were he of other school,
Perhaps 'twould not be wise to say:
Have pity on a fool.

Time flies; the monster, Avarice, then
Unfits him for this life,
He no share takes in the world's affairs,
Or looks up e'en a wife;
Nothing for charity has he,
This is his golden rule:
"Gain all I can, keep all I gain"—
Have pity on a fool.

An old man now—he hoards his gold
In coffers large and strong;
No kind friends him comfort, and wealth
Will not his life prolong.
And still he addeth to his store,
And fears not man or ghoul;
Unloved, unwept, unknown, he dies—
Have pity on a fool.

A. R. WHITING.

Poughkeepsie, N. Y.

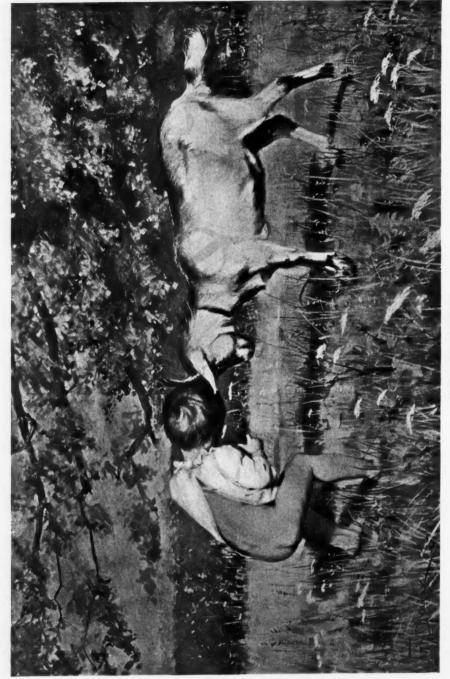
THE BIG "INLAND PRINTER."

How dear to each heart is the big Inland Printer,
When such small subscription presents it to view;
How welcome it comes, like a snow storm in winter,
Like flowers that bloom while the spring is yet new.
The wide-spreading pages, with knowledge o'erflowing,
The pages that printers so love to behold,
They cheer up the printer by simply bestowing
The thoughts that are found on each page manifold.
The big Inland Printer, the cheap Inland Printer,
The great Inland Printer tells all to be told.

That paper bound monthly I hail as a treasure;
For often on days when my work was all done,
I found it the source of an exquisite pleasure,
To finish some item, that I had begun.
How ardent I read it, with mind that was eager,
And when I had finished I loved it no less;
For its pages contain not a thought that is meager,
But they are all filled with the purest and best.
The big INLAND PRINTER, the cheap INLAND PRINTER;
The great INLAND PRINTER comes forth from the press.

O. E. BEHYMER.

MENDON, OHIO.



THE TWO BUTTERS.

Halftone by BLANCHARD & WATTS ENGRAVING COMPANY, Boston, Massachusetts.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

CHALK-PLATE ENGRAVING.

To the Editor: CLEVELAND, OHIO, December 15, 1896.

Where a few years ago newspapers contained few, if any, illustrations, that department has now come to be recognized as one of the important features of the daily. This has been made possible by the chalk plate, which enables the artist to have his picture ready almost as soon as the matter can be put in type. The *Plain Dealer*, of this city, has in its service Mr. W. A. Hohnhorst, who gives special attention to chalk-plate engraving. The sketch herewith is a sample of his work which appeared in the *Plain Dealer*, October 24, 1896.

A. N. C.

IN DEFENSE OF THE JENSON FAMILY—THE MAZARIN ITALIC.

To the Editor: CARNEGIE, PA., Nov. 16, 1896.

The discussion on the subject of desirable job letter faces among the prevailing styles, begun in your September number, should redound greatly to the benefit of modern printers. I do not mean to take anyone to task for his individual opinion—for I believe in all men having opinions of their own make. I do mean to say, however, that several opinions on the same question may be correct so far as those who hold them and their diversified interests may be concerned.

Being a "country printer" myself, although located in the great "State of Allegheny," as Lincoln designated our county, the faces of type that are adapted to the class of work I do differ from those that are practicable in other offices, either in this or in some remote section of the country. Yet I am favorable to the reproduction of type fashions of the varieties of Satanick, the Bradley, the XIV. Century and their cousins the imitations, while at the same time I have no use for these faces in the general line of my work.

But for the Jenson family I have a profound admiration. Not for the pioneer alone, but for the whole family of Jensons, namely, the Morris, the Mazarin, the Kelmscott, the Ancient Roman, the Updike—the latter being a new design which I consider a relative of the Jensons. I like them all; I believe they are stylish, all beautiful, all practical. They please the plainest and the most fastidious customer alike. For the generality of printers, the Jensons are always in place, and never—hardly ever—out of place.

But for the lower-case of the Jenson Italic, at the same time, I do not care a whit. It is very ordinary looking, indeed; not much of an improvement over the inclined gothics. The "y" is badly distorted, and it resembles a twisted anchor. The caps are better, but not in keeping with the regular Jenson. It seems, on the whole, to be a vague attempt to elaborate on something already perfect. But the Mazarin Italic, of Barnhart Bros. & Spindler, I consider a beauty. Gracefully inclined, elegantly proportioned, the pretty curves on many of the characters, plain

yet ornamental, and still in keeping with the original pattern of the Jenson family, I consider it the queen of all the italics yet produced. In this, the designer has undoubtedly struck a responsive chord in the heart of the modern printer. I like the Victoria Italic, but it is "not in it" with the Mazarin Italic.

I consider that Mr. Knight is severe in his criticism of the lower-case "s" of the Jenson — perhaps his impressions were formed where he saw it at a disadvantage. His ideas on foresight in ordering type are splendid. Personally, I am very tired of the De Vinne. I believe it is overdone. In fact, it never impressed me much more than the bold-face roman, which it really is. It is not particularly adapted to fine circular work, as all the Jensons are; and I believe that, if the type founders would agree to submit figures, the Jenson faces have had a run far in advance of the De Vinne, considering the length of time they have been on the market.



MISS BERTHA CREIGHTON.

Chalk plate, from photograph, by W. A. Hohnhorst, newspaper artist,

Plain Dealer, Cleveland, Ohio.

For my part, I think Mr. Plumb's attack on the alleged butchery of designs is ill-advised, because (1) his words sound very much like the advertisements of the type trust—if there is less art in the Barnhart Mazarin than in its counterpart, the American Type Founders' Company Jenson, "where is it at?" (2) There are a trio of foundries which keep pace very regularly with each other in the production of new things. (3) There is danger of encouraging certain foundries to become unduly "puffed up" over the success of their designs, which has a tendency to also puff the prices, but not the discounts, and prices are high enough now.

JNO. B. KNEPPER.

GRADATION OF TYPE BODIES.

To the Editor: NEW YORK, December 10, 1896.

In your December issue, Allyn A. Young advances a suggestion of great practical value to the printer. He mentions a 15-point body. Please inform me which type foundry is making that size. The 9-point size has been used a great deal by the MacKellar, Smiths & Jordan Branch of the American Type Founders' Company, notably in the Lining Gothic series.

A. P. Plumb.

[We have no information on this subject other than is contained in the advertisements of the type founders.—Ed.]

KEEPING ACCOUNT OF CUTS.

To the Editor: CHICAGO, December 15, 1896.

Having seen in THE INLAND PRINTER frequent inquiries for a system of keeping cuts, I will here outline one which I have adopted, the simplicity and convenience of which will, I believe, commend it to those who have many cuts in their possession belonging to customers. In the first place the cuts are kept in the usual cabinet, the drawers of which are numbered, and if more than one cabinet is used each has its distinguishing letter. Whenever a cut comes in from a customer a proof of it is taken on a sheet 81/2 by 11 inches, on which is indorsed the name and address of the customer and the date received. After the job is printed the cut is placed in one of the drawers of the cabinet, and the cabinet letter and drawer number written on the proof, which is then placed in a letter file which is used for this purpose only. When the cut is delivered to the customer this proof is taken from the special file, and after being indorsed with the date of delivery, to whom the cut is given, and any other

information necessary, is placed in the regular correspondence file. It will be seen that the special file will contain nothing but proofs of cuts then in the office, while any question as to the delivery of any cut can easily be settled by reference to the correspondence file, where the proof will be found with complete information regarding it. F.

EMPLOYMENTS FOR OUT-OF-WORK PRINTERS.

To the Editor: SEATTLE, WASH., November 2, 1896.

In looking over a number of copies of THE INLAND PRINTER, I find in the October number for 1895, under date of Mandan, North Dakota, September 6, an interesting article by R. M. Tuttle, subject, "Out-of-Work Printers." Mr. Tuttle covers the ground pretty thoroughly, although he does not convey the impression that he has had any actual experience in "showing up," lately. He quotes a correspondent writing from Baltimore, who suggests that unemployed printers seek positions as janitors in office buildings, watchmen in banking houses, salesmen in notion stores, etc., because these positions require no previous training. Now this is all very well; that is, it looks well from a Sundayschool standpoint, but it won't stand the wash; in other words, printers as a class are men capable of filling more responsible positions, are worth more from a financial standpoint in the field of labor. Printers will continue to be out of work henceforth until they pass the great divide, thanks to Otto Mergenthaler, unless by systematic and concerted action they can be brought in contact with lines of employment suited to their abilities. To my mind these lines are not hard to locate. The Federal Government needs competent men in all clerical departments; that they have not always been found is evidenced by the institution of the



Photo by L. M. McCormick

Civil Service Commission. Printermen make A1 postal clerks: they generally know more about the country than any other class of men in it - I mean geographically. Many printers are fine accountants and penmen, and could take good care of a situation in any department requiring these accomplishments. In short, there are thousands of situations in Federal offices in which our printer people displaced by machinery could earn a livelihood. If the International Typographical Union and the great dailies of the country would take this matter up, they could soon reduce the number of "out-of-work" printers, and the Government departments be managed by a class of men who have done much to make our statesmen what they are, and also have by their abilities made the newspapers of the nation the only decent looking sheets in the civilized world. The printer always was the best exponent of democracy and independence in this land, although eccentric, yet he always was found in the forefront of every movement for the benefit of his fellow-countrymen, and in defense of the institutions of free government, and it is not meet that in his extremity his humble endeavors be overlooked by those who owe their success in a great measure to him, and they should be prevailed upon to assist him to obtain employment consistent with his deserts. If we all pull together we can accomplish much, and the "out-of-work printer" be a thing of the past.

F. M. E.

STANDARD DIMENSIONS OF PAPER.

To the Editor: MILWAUKEE, WIS., December 2, 1896.

I presume it may be permissible for a layman to express an opinion from his standpoint, at least, even though he give voice to his thought in a medium technically devoted to an industry. It is my duty, as an employe of a company which advertises largely, to purchase at various times all classes of advertising mediums using paper largely in the production of books, circulars and pamphlets. Whenever it comes to specifying the weight of a certain kind of paper I am confronted by an array of figures and a system of adjustment which requires a technical printer to understand. For instance, if I am talking about some fancy, cheap cover paper, I am told that 20 by 25 would weigh 60 pounds to the ream. If I am frightened at the price and think I shall use manila paper of the same weight, I am told that 60 pounds to the ream relates to an entirely different size. If I grow nervous at this new complication and decide to use a 60pound book, I am calmly assured that this will be too thin or too thick. If I abandon the whole project because I cannot get the facts through my head and decide to buy a very innocent looking envelope, I am told that if I am figuring on the same 60-pound paper there is still another size to be considered.

Why do you not use your influence to establish a standard dimension upon which all weights shall be based? Let us imagine it is 24 by 36. With this standard dimension the moment a printer or a purchaser takes a piece of paper between his fingers he knows approximately its weight to the ream, and in estimating the weight of paper needed the purchaser is in a position to speak intelligently and without confusion. It would do much to simplify and make easy the rugged road which the printer must now travel to a contract.

A. CRESSY MORRISON,

Pabst Brewing Company.

YES, I HAVE-A REPLY TO A. K. TAYLOR.

To the Editor: Durham, N. C., November 9, 1896.

Mr. Arthur Kirkbride Taylor, in the November INLAND PRINTER, asks the pertinent question, "Did you ever run against a case of this kind?" "A recent experience in cut prices," which brought forth the interrogation, was cited in full by Mr. Taylor, and had he simply deplored the fact that

there are too many persons engaged in the printing business who know nothing about making estimates, his article would have proven more interesting to the craft; but when he indulges in criticism of others for doing the same thing that he (at least *once*) is guilty of, I think it my duty to take him to task.

While I believe Mr. Taylor is thoroughly competent, and, from the article in question, judge that his criticism comes from pure motives, and from a desire to rid the business of such as are incompetent, I take issue against him on his system of estimating, and impart to him the information that instead of his allowing a *small* profit on the ten thousand special ruled bill-head estimate, he allowed *none at all*, and would not have made as much as 1 cent on the job had the same been awarded him. This is his estimate on ten thousand 4 to 18 pound cap special ruled bill-heads, full count, paper costing 12 cents:

Paper	\$11 50
Ruling	3.00
Presswork	6.00
Numbering	4,00
Tableting	3.00
	\$27.50

We judge from the above that Mr. Taylor was under the impression that in the ruling, presswork, numbering and tableting of this job he had allowed a sufficient margin of profit. This is a mistake, and one that ninety printers out of every hundred often make when including profits (?) in each particular item of labor. The only accurate method of making an estimate is by actual cost of each item of stock and labor, adding management, incidentals, wear and tear, power and all other items of expense, together with profit, by percentage.

This would be my estimate on the job named had I only one electrotype:

STOCK.	
Paper	\$11.25
Copying ink	50
Blotting paper and boards (100 sheets to pad)	
LABOR.	
Composition (including distribution)	50
Presswork (five impressions, 25 cents per 1,000 on half-medium pre	ess) 1.25
Ruling	2.50
Cutting stock	25
Numbering	3.00
Tableting	1.25
	\$22.00
Management, power, insurance, taxes, rent and all other expens twenty-five per cent of \$22	

The above estimate is actual cost and does not include anything for profit, for which should be added ten, fifteen, twenty or twenty-five per cent as may be desired.

Mr. Taylor fails to include ink or composition in his estimate. For a run of 10,000 copies (5,000 impressions), in copying ink it will require from 30 to 50 cents worth of ink. Notwithstanding he had an electrotype of the bill-head he should have charged 50 cents for composition of an additional one, as the two together would have lessened the presswork to 5,000 impressions, which would reduce the cost of production considerably. It is presumed that in his items of ruling, numbering and tableting he allowed some (?) profit, while in the item of presswork he has made the greatest allowance. It is impossible in this communication to make clear my plan of estimating, and especially as regards the twenty-five per cent expense which very few printers take sufficiently into consideration, thinking it a matter of little importance, and preferring to include profits on each item entering into the estimate. That it is a matter of not less than twenty-five per cent I am fully able to prove, and should the editor of THE INLAND PRINTER permit further ventilation on this subject, I might go into detail in a future letter. That a more perfect system of

estimating in many job offices is greatly needed is shown by the large number of discrepancies in figures on the same job by many reputable concerns, and further by the many failures constantly being reported. No subject connected with job printing is in greater need of discussion than that of making estimates.

Henry E. Seeman.

WINTERBURN & CO., SAN FRANCISCO.

BY STYLUS.

HEN the Society of California Pioneers was formed years ago, by mutual consent its members were required to date their advent into the territory now constituting the State of California not later than the fall of 1849 or spring of 1850. Joseph Winterburn is, therefore, one of our pioneer citizens, as well as a pioneer printer. He

has been part and parcel of the development of the city and commonwealth, and few persons have so long and honorable a career to point to.

Mr. Winterburn is a native of England, from whence he came to California, arriving here April 4, 1850, a lad of fourteen. Until nineteen years old he worked at such employment as he could procure, and he then engaged with Whitton, Towne & Co., printers of that



JOSEPH WINTERBURN.

time, to learn the printer's trade. He remained with them two years, and then obtained employment on the Evening Bulletin, but being of an ambitious character, and desiring to learn more about the various branches of the trade, particularly job printing, he went into the office of O'Meara & Painter, then doing the largest business in that line in the city, where he remained for nearly four years. About that time Jerome B. Painter retired from the printing business to establish himself in the type and printers' supply business, and Mr. Winterburn entered the employ of Charles F. Robbins. After a time William P. Harrison became a partner in the concern, and subsequently purchased Mr. Robbins' interest. Here he remained as foreman until January 22, 1866, when William Hoffschneider (the electrotyper of the establishment) and Mr. Winterburn bought out Mr. Harrison's business. Within two years from the time of their engaging in business on their own account, the new firm of Winterburn & Co. had invested in new type, machinery, and steam power, about \$17,000. This partnership continued, a most harmonious and prosperous one, until February 7, 1891, when the business was incorporated as the Joseph Winterburn Company. The officers elected at that time have been each year reëlected, and are as follows: Joseph Winterburn, president, treasurer and manager; William Hoffschneider, vice-president; George F. Winterburn, secretary. Mr. Hoffschneider is not only an electrotyper, but a printer and type founder as well. He came from Germany in early life, having learned the trade of a type founder and printer. He worked on arrival in America in the old Johnson Foundry, of Philadelphia. George F. Winterburn is a son of the president and manager.

The firm of Winterburn & Co. enjoys a reputation for promptness too often lacking in printing firms. Although sixty years of age, Mr. Winterburn is the first to enter the office in the morning and the last to leave it at night. By this strict attention to business, and a fair dealing which has become proverbial, the firm has secured a patronage which has always returned handsome profits. They have occupied the same premises, at 417 Clay street, for thirty-five years. Although well known from one end of the State to the other, no canvasser or solicitor has ever been employed;

neither have commissions ever been paid to secure business, proving that honorable dealing brings patrons, and holds them.

Mr. Winterburn is a prominent Odd Fellow, and has had most of the work of the Grand Lodge of this jurisdiction, besides much of the work of subordinate lodges. He has other interests besides the printing business, and has been a director of a prominent savings bank, besides being a stockholder in various associations. He is also a real estate holder of far greater pretensions than many men who are rated as capitalists. His partner of many years, Mr. Hoffschneider, is also well off in real estate and other investments. The financial condition of these gentlemen is evidence incontestable that the printing business may be made the means of the accumulation of wealth, when carefully managed and diligently followed. Besides a thorough knowledge of the business, both partners have correct ideas about the affairs of the world, and know how to turn them to their own account.

Besides the complete equipment of the printing office, the plant includes an electrotype foundry, where a large amount of work for the trade is turned out, besides their own electrotyping. This has been a source of profit in their own business, and they have not been slow to avail themselves of the economy of multiplying forms, thus saving in presswork. The printer who has to send his electrotyping out of his office, often errs on the side of a false economy, from a mistaken or imperfect knowledge of the advantages gained by a reasonable multiplication of forms.

ABOUT THE DECEMBER ISSUE.

A. N. Comstock, agent of THE INLAND PRINTER, in Cleveland, Ohio, who handles over two hundred copies monthly, writes us that his customers are greatly delighted with the December issue, and says it is a pleasure to handle such a book. Among the expressions made by his customers are the following: "It is just 'out of sight." "Nothing like it." "Each succeeding number is an improvement on its predecessor."

William Wenz, advertising manager for Joseph Wetter & Co., Brooklyn, New York, says: "The December issue is without comparison. I have never seen a periodical of any kind that can approach it. It is chock full of meat and common sense. No gingerbread about The Inland Printer at any time. The more I look at it the more I like it."

Jacob Rupertus, superintendent specimen printing department, American Type Founders' Company, Philadelphia, Pennsylvania, says: "I rise to congratulate you on the very elegant December number of THE INLAND PRINTER. Considering the price at which this valuable journal can be obtained, and which amounts to only four cigars of the 5-cent kind for each copy, it should be read by every printer who takes pride in his vocation."

D. B. Landis, proprietor of Pluck Art Printery, Lancaster, Pennsylvania, in sending \$2 for another year's subscription, says: "Your December issue is certainly Christmas-like and chock full of meaty things for the alert printer."

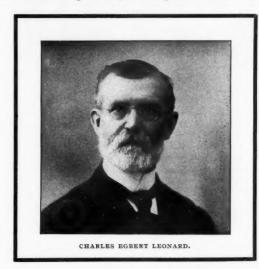
E. S. McMaster, of the *Herald*, Grand Forks, North Dakota, says: "The December number was greatly admired by your subscribers in this city. It was the best issue of the year."

A. Hughes, of the *Evening Times*, Portsmouth, Virginia, writes: "I take the liberty of saying a word of praise in regard to The Inland Printer. Without the slightest fear of contradiction I will state that the December number surpasses all previous issues. It enlightens the craft, and infuses new life into all connected with printing. I cannot do without it, in fact 'I need it in my business.'"

IN MEMORIAM-CHARLES EGBERT LEONARD.

ANNOUNCEMENT was made in the November number of the death of Charles Egbert Leonard, one of Chicago's well-known printers, which occurred in Detroit, Michigan, October 10, 1896, the cause being paralysis. Appended is a short sketch of his life.

Mr. Leonard was born in Jamestown, New York, October 5, 1829. At the age of ten years his parents moved to Mount



Clemens, Michigan, his father, John Jarvis Leonard, having been appointed Judge of that Circuit, which office he held for many years. At the age of fifteen he commenced to learn the cabinetmaker's trade with a Mr. Chester Spalding in the village of Mount Clemens, remaining with Mr. Spalding about two years, boarding during this time in the family of his employer. He did not like this business, however, and decided to learn the printers' trade, taking position as "printer's devil" in the office of a Mr. John N. Ingersoll, who owned the only paper printed in that county. The

paper prospering, he was soon advanced to a more desirable position, that of pressman and compositor. This seemed to suit his taste, and he kept at it until 1848,

> when he left Mount Clemens and went to work in the job office of Garrett & Geiger, Detroit. Afterward he was employed by the Detroit daily, the Advertiser and Tribune. About the year 1850 he went to Buffalo, where he kept up his connection with the printing and newspaper trade, acting as superintendent of the Commercial Advertiser.

He was married there October 10, 1852, to Miss Cynthia Van Name. In 1853 he returned to Detroit, where he followed the printing trade until early in the spring of 1856, when he went to Clinton, Iowa, and established the Clinton Herald, which paper he published until 1858, at which time Mr. H. B. Horton and Mr. Leonard formed a partnership of the old printing house of Horton & Leonard. In 1863 the firm moved to Chicago, and opened the printing house at 106 and 108 Randolph street, where they remained until the fire of 1871. Before the year closed they resumed business at 10 and 12 North Jefferson street, continuing there until February 1, 1873. Mr. Charles A. Knight then purchased Mr. Horton's interest in the concern, and it was changed to Knight & Leonard. In the spring they moved to the building 105 to 109 Madison street. In 1886 the building was destroyed by fire, and during the time of the rebuilding, the plant was located on the corner of Canal and Washington streets. On May 1, 1887, the office was moved back to the old location. January 1, 1887, the old firm of Knight & Leonard was incorporated as the Knight & Leonard Company, and continued under the above name until early in 1891, when it was changed to Knight, Leonard & Co., still being a corporation. In December, 1890, Mr. Knight disposed of his interest in the company and retired. In August, 1893, the company made an assignment, and continued in the hands of a receiver until December, 1895, when it was sold at public auction, and the old concern was wiped out of existence. From January 1, 1896, until the time of his death, Mr. Leonard was secretary of the Rogers & Smith Company.

Mr. Leonard was prominently connected with the Masonic fraternity, having joined Zion Lodge, No. 1, Detroit, Michigan, in February, 1856, and was a charter member of Western Star Lodge, No. 100, Clinton, Iowa, which was organized December 22, 1856. He was elected secretary of



AN EXAMPLE OF OLD-TIME JOB COMPOSITION.

the same lodge in 1858, Senior Warden in 1860, and Master in May, 1861, which office he held until he demitted from the lodge in 1863. Upon coming to Chicago he affiliated with Thomas J. Turner Lodge, No. 409, and was Master during 1871. He joined Washington Chapter, No. 43, in December, 1855; Apollo Commandery, No. 1, K. T., in February, 1856, and Oriental Consistory in April, 1866. He was also a charter member of Medinah Temple. Mr. Leonard was also one of the original charter members of the Detroit Light Guard, and signed the call on November 16, 1855, being No. 102 on the roll call.

A few weeks previous to his death Mr. Leonard visited at the home of Mr. George H. Taylor, in Chicago, and in the course of a conversation on various topics these gentlemen discussed the question of which should live the longer. At this time it was agreed that the one first called away should be furnished an appropriate floral tribute by the other. In accordance with this promise, Mr. Taylor sent a beautiful floral offering to Mr. Leonard's funeral. A reproduction of the card accompanying it is here shown.

Written for THE INLAND PRINTER.

AN AUSTRALIAN ARTIST - D. H. SOUTER.

BY TOM L. MILLS.

ART is cosmopolitan; artists are local. That ancient expression is good enough reason for my drawing the attention of readers of this magazine to the subject of this sketch, albeit the increased circulation of The Inland Printer throughout Australia warrants a little local (Australian) color being given upon its pages. There



D H SOUTER

being a good deal of human nature in artists, especially those devoted to expressing themselves in black-and-white, it is but natural that individuality should strike fellow humans, and he whose work has caught my own particular fancy is D. H. Souter, whose bits in the Bulletin I have been admiring (and "scrap"-ing) for some time past, and with this article I am sending a selection therefrom to give readers also some idea of Souter's effects.

It should be explained that the Sydney Bulletin is a peculiar journal—unique in journalism. It is an illustrated weekly democratic satirical paper, whose gospel is for the people—Australia for the Australians—and its aim is originality in all things for reproduction in its columns. Hence, to be a Bulletin writer or artist is the colonial hallmark, and if thine enemy on the other paper doesn't like your humor he terms it Bulletinese. The Red Cover is to be seen wherever one travels 'neath the Southern Cross, and poets are made, politicians killed, and writers encouraged by this Warwick of the press. The quaint subjects of Souter's sketches may be accounted for in this explanation, seeing that with a single exception ("May and December") the specimens given are from the Bulletin. "May and December" (which the artist considers a fair specimen of



MAY AND DECEMBER - Drawn by D. H. Souter.

his better work), has been specially photographed from the original and sent me by the artist for this article, and the photograph here given is of a recent sitting.

Mr. Souter, although a native of Scotia (he "arrived" in Aberdeen thirty years ago—and doesn't think he has arrived in Art yet) is a bashful man, which may account for his peculiarity in never using a model for his phantasies. Believing that human reward is according to human meed, he is content to wait for the good time of recognition to come. Still, it cannot be said he is a blind fatalist, for while the firm of John Sands (a well-known Sydney printery) employs him as designer for from six to ten hours

per day, he has energy and go enough to devote himself to his creations outside those hours; but when he "arrives" through what he has done, he hopes to show something which he considers worthy of consideration. When, as has



A MARRIED MASH - Drawn by D. H. Souter.

- "That tall gentleman was so attentive a few minutes ago, but he won't look at me now."
- "Yes! that's my husband he must have seen me come in!"

recently happened, he sees some of his Bulletin bits reproduced in American papers, he feels he is coming up.

A few life-lines may prove interesting. Apprenticed in his sixteenth year to a house decorator, he found that occupation lacked the necessary excitement which close application at the Aberdeen Art School led him to expect in life, so he took to free-lancing in local illustrated journalism, still continuing a student at the Art School, where he for several years scooped the pool of two medals given by Mr. J. Smith (a Buffalo man, by the way) to house-decorators' apprentices. In his twentieth year Scotland proved too slow for him, and he emigrated to South Africa, where he painted portraits, signs and scenes for the Port Elizabeth

people; but twelve months of that work called for another change - and he got enough and to spare when he took a hand in a paper. For four years he got more experience and education than "phat" and dollars as printer, publisher, artist, editor, canvasser and steam power for the concern. In 1886 he made the trip to Melbourne, finally settling in Sydney, doing the weekly cartoon for the now defunct Tribune. In Sydney Mr. Souter is a leading spirit among the brotherhood of the brush, and with Roberts, Hopkins ("Hop," the cartoonist of the Bulletin, who hails from America), Mahoney and others strives after the elevating of art in Australia.

Mr. Souter has methods of his own in the production of his sketches. As stated before, he does not use models. As a youth he was an industrious worker and a close observer, and he early formed a habit of making rough sketches—shorthand drawings I should call them—in the street, at the theater, or the social functions he attends; but these sketches he merely uses as memory aids, and when jotted down thusly he retains in the way-back of his cranium a detail, pose or expression for months. (It is a peculiarity of some folk to make a written note of an incident—and memory no longer needs that memorandum.) When he "has something" he composes it in his mind, as far as general



A SNAG-Drawn by D. H. Souter.

BARBER - You've got a little

dandruff, sir!

THE EMINENT BIOLOGIST— Ach, it is nodings! Simbly some epithelial eggsudation, bossibly gombined mit a leetle varicose zeburossity vrom dem gapillary vollecules!

lines and scheme of decoration are concerned, faintly outlines in pencil, and then works it in ink right off. If when half done it does not please his critical taste, he either tears it up or turns it over for further consideration - and if on second thoughts it does not please, then he starts on it again. That is essentially a Scotch characteristic; you will never find a Scotchman throwing away anything that is usable. The work turned out shows he is a rapid worker; at Bohemia's revels he shares with Frank Mahoney a lightningsketcher reputation, and is in demand with chalk and blackboard. The Bulletin has been and is good to Australian black-and-white artists, and in Mr. Souter that admirable

journal has secured an intelligible Beardsley in catchiness of line and slab, and one whose drawings are more looked for inside the Red Cover than any of the other pencils shown therein.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

THE VERY FINEST PROCESS WORK.—"Festons und Decorative Gruppen aus Pflanzenund Thieren, von Martin Gerlach; Gerlach and Schenk, Vienna," is the title of undoubtedly the finest specimen of photographic process work yet executed. It is an album containing 100 plates of festoons and decorative groups composed of plants and animals printed in "lichtdruck," or what we term collotype, which is glass or metal coated with bichromated gelatin, the latter becoming the printing surface when acted on by light. There are five printings on the plates, light tints of yellow, blue, red, buff and gray, or gray and black being used. The

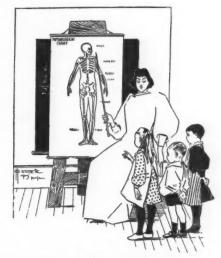


CHESTNUT - Drawn by D. H. Souter.

MUCH BEWILDERED LADY LANDHOLDER (who has been struggling for quite an hour with a land-tax form, to elderly stand-on-my-dignity landlady)—Can you tell me, Mrs. Noall, how many perches go to a rood?

MRS. N. (with severity) — No, I cannot; but I can tell you it's not original, for I've heard it before somewhere. price of the work is \$65, but it should be secured by public libraries where artists, process workers and printers could consult it. Martin Gerlach spent five years in its preparation.

Three-Color Process.—"Progressive," Boston, writes a long letter expressive of wonderment that all photoengravers are not making three-color plates. Some specimens he has seen leads him to believe it is the only way in which book and all other illustrations should be done. The work must be so fascinating that he does not see how process men can keep out of it. He wants to know if there are many difficulties in prosecuting three-color work and what are they? Answer.—"Progressive" might as well ask a minister if there are any difficulties in the way of eternal salvation and have him state them in a single paragraph. Yes, there are difficulties—plenty—in three-color work and they vary with the capital, plant and knowledge of the one who undertakes it. The business should not be considered



AN ANATOMY LESSON - Drawn by D. H. Souter.

THE SCHOOLMARM—What does this figure represent?
THE INFANT—A man washed his face, and 'e dunno where the towel are!"

unless the printing of the plates is also included, for the success of the whole process depends so much on the printing, and, further, the money is to be made on the printing and not in three-color plate making.

PHOTO-LITHOGRAPHS OF FOREIGN PLACES OF INTEREST. "Stereoscopic," New York, writes: "I have just returned from a European trip, where I have been making stereoscopic views. In many of the larger cities of Europe they have colored views for a franc or more, depending on the size, that are very beautiful, as you will see from inclosed. Can you tell me how they are made, and if I could have similar ones produced here from my negatives?" Answer.-These pictures might be termed photo-lithographs. A halftone negative is made usually from a large photograph of the view. Transfers from this half-tone are made to as many stones as there are to be printings. A lithographer draws the colors and tints on the stones, sometimes from fourteen to thirty-two are required. It takes three to four months to print a subject. Four subjects are put on a single stone. A litho printer turns out about 2,500 to 3,000 single-color impressions a day, and is paid, I am told, about \$4 per week for his labor. This is in Zurich, Switzerland. The company tried to start a branch in this country, but the wages required by our workmen prevents them. Mr. R. D. Gray, of New York, has a better plan for doing this work.

He has visited the principal points of interest in this and other countries, and made three-color negatives on the spot. From these three negatives he makes half-tone blocks from which he can in only three printings get satisfactory reproductions of the color records secured by his camera.

ZINC AS A SUBSTITUTE FOR LITHOGRAPHIC STONE.— F. W. M., Park Terrace, Otley, York, England, writes: "Can you or your readers give me information about printing from zinc plates in the same manner as from litho

stone? An English printer, a friend of mine, tells me there is such a process working in a Yorkshire printing office, but we are unable to get further information, as the office is locked to us and the process is to be kept a secret. I have been a subscriber to your valued paper. THE INLAND PRINTER, for seven or eight years, and know you are far ahead of us in this class of work." Answer .- I can write from experience regarding zinc as a substitute for litho stone, and would answer as Punch did to the man asking advice about matrimony, "Don't." There is a lot of trouble about it, and nothing gained unless you have a special press in which the zinc can be bent around the cylinder, and a greater speed can be gained in printing than from a litho stone. The latter, however, is so much cheaper and gives so

much finer results that zinc should not be considered. There are some firms in this country that use zinc on specially constructed presses, but only for theatrical posters and such work. If you want a substitute for litho stone, I would recommend aluminum as prepared by the American Aluminum Printing Company, of New York. It has many advantages over stone. I have seen excellent printing done from it at a speed of 1,800 sheets per hour, or as fast as a feeder can supply the machine. The publication of your letter and address here will bring you circular letters and full particulars from all the manufacturers of such material and machinery as you inquire for.

"A MANUAL OF PHOTO-ENGRAVING."- The most valuable book of the year, or any other year, for the process worker is the "Manual of Photo-Engraving," by H. Jenkins, The Inland Printer Company, 1896. This book is entertainingly written for a technical treatise, besides being a thoroughly reliable manual. Hence, it serves a double purpose. To publishers, printers and all users of half-tone or other photo-engraved plates, it explains all the methods which are now a mystery to most of them, while to the novice anxious to learn the business it describes the processes with sufficient detail to enable him to execute the work. The expert operator will also find it a ready book of reference. Fault may be found with it - that to serve the last purpose the index is not sufficiently extended. It might also be said that the chapter on color work is slightly ambiguous, but this latter is fortunate, for the making of color plates by photography has not yet settled down to any precise formulæ that can be stated definitely. A fascinating feature of process work is that experiment is bringing out improvements and constant changes in its methods, so that while Mr. Jenkins' book is entirely up-to-date and will long remain an excellent work on the underlying principles of photo-engraving, one must continue reading the periodicals to learn the latest pointers. There are five

frontispieces to Mr. Jenkins' Manual, showing the progressive proofs of probably the finest piece of three-color work ever executed; also nearly fifty other illustrations, most of them being full pages from the press of The Henry O. Shepard Company, which makes it surprising that the whole can be sold for the price asked for it, \$2, postpaid.

PHOTO-ENGRAVING OF WHEELS.—Probably the most delicate work that comes to the photo-engraver now is the engraving of bicycles. One would not realize it until it is



A CHAINLESS WHEEL.

Example of half-tone work of the Smith & Porter Press, Boston.

attempted. There is something so subtle about a wheel, and yet every part is so well known by those interested that the slightest defect in the most delicate shading would be detected. Some half-tones, from the Smith & Porter Press, Boston, of bicycles, illustrates in a high degree the art required in this work. In these engravings the polish of the frames, the texture even of the leather seat and the cork handles, are suggested perfectly. Then the backgrounds are so artistic, as is also the vignetting, that the whole effect makes a picture pleasurable to the eye.

THE PROPER LIGHT FOR ROUTING .- "Weak Eyes," San Francisco, inquires: "What is the best light for a routing machine? In this city routers are set at different angles in different shops. Most of them use electric light attached to the movable arm. The metal, zinc, is so shiny that it reflects light so I can't see the bright lines on the bright zinc plate." Answer. - Notions vary as to which direction the light from a window should illuminate the working table of a routing machine. I find the light best when coming from the right and at right angles to the front of the machine. No matter what kind of light you use, the brightness of the metal will bother you unless you blacken the metal. This is one of the most valuable pointers in routing. When the zinc plate has been etched and the resist cleaned thoroughly from it with lye, flow the zinc with a half-saturated solution of copper sulphate. This deposits a black film instantly over the whole plate. A fine piece of willow charcoal will remove this film from the printing surface of the lines, causing them to stand out bright on a black background, the latter to be routed away.

COPPERPLATE PRINTING.—E. E. Klein, Chicago, asks: "Will you please explain in your next issue of The Inland Printer the process of printing from engraved copper name plates?" Answer.—This has been described in this department. It is a trade that cannot be learned from any

amount of description. Take a card plate to some small copperplate printing shop, order fifty cards printed, with the privilege of seeing it done, and you will learn more about it than from a volume on the subject. E. B. Larmon, editor of Pomeroy Herald, Iowa, makes a similar inquiry as above, and adds: "How is the margin made white and the letters black, when the plate itself indicates just the opposite?" Answer .- In printing from a copper plate the "plate" ink is rubbed into the lines, then the ink is cleaned from the surface first with a rag, and then with whiting on the palm of the hand. When a card or plate paper is laid on the plate covered with a piece of fine blanket and submitted to powerful roller pressure, it will be found on lifting the card or paper from the plate, that all the ink in the lines has been transferred to the paper in relief. This latter quality is what gives etchings and steel and copper plate impressions the rich tones which they alone possess over all other methods of printing.

UNEVEN INTENSIFICATION OF NEGATIVES .- E. C., the Houston Post, Houston, Texas: "Will you kindly answer or explain the following question, in your 'Process Engraving Notes and Queries:' When I intensify a line negative with copper and silver I find in some cases that one corner of the negative does not take any density. The copper bleaches it out all right, but it will not take the silver. On each succeeding intensification it seems to lose more density instead of gaining it. What do you think can cause this?" Answer. - If your copy is evenly lighted, then you likely do not get an even film of collodion on the glass. The corner farthest from the one from which you let the collodion flow back to the bottle is the one that intensifies least. The remedy is to hold the glass more level when pouring the collodion from it back to the bottle. Your collodion may need more cotton, as your trouble would indicate that it is thin. A thicker collodion is required to flow small plates, while you can understand that for 18 by 20 negatives, as I have been accustomed to handle, the collodion is better thin so that an even flow can be had. There is a decided knack about coating glass plates with collodion, and with practice one can get a thick or thin, and yet an even film on any sized glass and from collodion of the same consistency.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

RESPONSIBILITY IN PROOFREADING .- The following letter is worthy of thoughtful consideration, and the first part of it requires no answer here; indeed, it seems to be unanswerable:

"No doubt many of THE INLAND PRINTER patrons have, at some time or other, met with trouble under the head of proofreading, and a wide swath was cut into their profits by lax and faulty work. Some printing-offices seem to be under a regular 'hoo-doo' influence as regards proofreading, and the ruined work becomes a serious financial loss. At the best, the proofreader's berth is not one of eiderdown, and when he is asked and expected to be guardian angel for all the idiosyncrasies, failings, and weaknesses of the modern typesetting machine, compositor, copyholder, editor, author, and publisher, his lot is not to be envied. To the uninitiated, proofreading seems extremely simple, and is looked upon very much like editing a newspaper - anybody can do it. Correct proofreading is in reality nothing short of a science, and only after years of close application, study, and devotion can one hope to become moderately perfect. There is a prevailing fallacy that any fair scholar or college graduate is at once competent to read proof. This has been demonstrated to the contrary in almost every printing-house in the land. The real proofreader must in a measure be to the manner born, to the extent at least of becoming conversant with the intricacies, technicalities, manipulations, and pitfalls of a printing-office. Then add to this a well-rooted education, reinforced with fortitude to do hard, plodding work, and we may hope to see the aspirant gradually grow and develop into an expert proofreader.

"Mr. Editor, at this point I desire to ask you and your readers a few questions in reference to prevailing rules among printing and publishing houses, namely

"1. A customer requests and reads a proof of his work and returns it O. K. After delivery of job, he discovers an error, and says that his copy (which is correct) should have been followed. Is he responsible, and should he be held to the O. K. proof? If not, why does he read the proof?

"2. When the printer is ordered to follow copy in every detail, and proof is returned with punctuation, capitalization, italics, etc., altered, should not all such corrections be

charged as changes?

"3. Unless the printer receives specific and minute instructions, why should a customer have the privilege of changing style of type and remodeling the job, any more than he would expect to alter a sack coat to a frock coat at his tailor's, after being cut and made up? Should not the printer's best judgment be accepted in such cases? If not, what is the remedy?

"4. Can the author or editor of a historical work, or book of reference, or text-book, or standard library work, who reads galley-proof and final page-proof, be held accountable for typographical errors that may appear in the bound volume? If not, is he not wasting valuable time in

reading proof?

"5. Should any one person be held responsible for the absolute accuracy of proofreading in such works as mentioned above? If so, who and how?

"I hope these questions will be answered by such eminent and acknowledged authority that we can all accept the verdict as law, and be guided and governed accordingly.

"Fraternally. A. WINTEMBERG."

Answer .- It seems hardly necessary to say that the remark about editing a newspaper - "anybody can do it"is by no means true. Probably it is facetious. Very few men can edit a newspaper successfully. Likewise few newspaper editors are really capable of deciding whether good proofreading is done on their papers or not. So-called proofreaders are very fortunate in the fact that editors are so little able to judge of their work, for if the editors could realize half the number of typographical and worse errors that are printed, they would seldom be willing to have a reader retained. For the good of literature in general, though, it is unfortunate that authors and publishers are not much more commonly fitted to judge proofreading than they are. Otherwise the lesson that should be taught by the fallacy mentioned in the letter would be better learned, proofreading would have to be much better paid for than it is, and the authors and publishers would be willing to pay higher prices to printers, purposely to cover the proper cost of good proofreading. As things are now, the employer who has a really good proofreader in his employ will cling to him, even if he does sometimes allow bad errors to pass him unnoticed, for the best proofreader who ever lived could not be infallible, and fifty or more might be tried before another of equal ability could be found.

1. A customer has a perfect right to expect accurate proofreading as part of the work he pays for, notwithstanding his own reading of proofs. His O. K. usually means only that the language and the appearance of the work suit him, and not that he is sure there is not a wrong letter somewhere. The best way is to be as sure as possible that copy has been accurately reproduced before sending out an author's proof, so that essentially all that has to be done on that proof will be new work. After the return of the customer's certified proof the work should have a careful reading for typographical errors, and even then (at least if it is a book) it will be a marvel if it can be proved to be absolutely correct when printed. It can hardly be supposed that a customer would be legally upheld in refusing to pay for the printing of a book because of a few typographical errors; but of course no line can be drawn positively except in a court of law, and even there the decision would probably be arbitrary.

2. When the circumstances are all as supposed in this question such corrections should be charged as changes.

3. This question seems to apply peculiarly to jobwork, while the others apply to bookwork. At least the question can best be answered on this supposition. A customer should not have such a privilege without paying for it, especially if specific and minute instructions have been given and followed. Under these circumstances every change, however slight, should be chargeable. But even thus, is it good policy to be too close? Suppose a job, with comparatively little composition and a long run of presswork, does not exactly suit the customer in its fashioning; it is certainly well, and we believe customary, to allow reasonable and editors think they correct all typographical errors on their proofs, but as a matter of fact they do not, and they cannot afford to assume the responsibility of such detail. As has been said above, that is part of what they pay the printer for.

5. Theoretically, the proofreader should be responsible for accuracy of proofreading, but even theoretically "absolute accuracy" should not be demanded of any one, for it can never be secured. No man is infallible, and without infallibility no work can be absolutely accurate. Proofreaders differ greatly in ability, and a reasonably good one is a rara avis, "worth his weight in gold." As a slight negative indication of the truth of this, one may tell a little story. One of our most prominent publishing firms reprinted a small English book, in its own printing-office. Here was a clear case of "following copy," for the book had been printed originally under its author's personal supervision, and was presumably as accurate as author and proofreader could make it. In the first line of the twelfth page of the American edition the word "consistents" appeared where it should plainly have been "constituents." What should have been "pterichthys" was in one place "pterichkeys" and in another "plerichthys." Every competent proofreader should know enough of etymology to recognize this word as a composition of Greek "pteron,"

meaning a wing, and "ichthys," a fish, or at least should be smart enough to question the erroneous forms and have them corrected. There were many equally bad errors in that small book, and the publishers excused them on the plea of inability to submit proofs to the author. It is not at all unlikely that most of the errors appeared originally in the English work, for English proofreaders are not as a rule any better than Americans. That a vast majority of proofreaders, the world over, are not as well qualified for their work as they should be is easy of proof, and the reason, or a reason, is not hard to find. Proofreaders are not sufficiently well paid. A competent reader on such work as is mentioned in the question should have, as other wages now are, at least \$40 a week, and such work should not be given to any who will take a cent less. Often the right proofreader should be worth more. The additional expense should be paid by the customer. As this, of course, is theorizing, it may be cut short and give way to the practical

saying that an employing printer who does not do all he can to make it worth while for a really good proofreader to continue in his employ will have reason to regret his course.

As to "eminent and acknowledged authority" of the kind desired, it is probably non-existent. The questions are of such vital importance that we invite full discussion of them. We will be glad to hear from others who may have any opinion to express.



changing without extra charge. When the setting is left to the printer's best judgment, without specific instruction, it is commonly presumable that that judgment is accepted beforehand, but not necessarily to the exclusion of all privilege in the matter. Both customer and printer have rights in the case, which must be settled by agreement, according to present circumstances.

4. This question is very much like the first, and is partly answered above. Authors and editors naturally and properly expect the printer to clear their work of typographical errors, and yet when the authors and editors read proofs they do not necessarily waste valuable time. Author's proofs are read critically for the language, for purposes of final decision as to all matters that are peculiarly the author's, including wrong letters when he sees them, but not relieving the printer of his responsibility. Most authors

FOR WORKMAN OR EMPLOYER.

Put me down for another year. I must have it; it is as valuable to me in my business now as it was when I was working by the week and commenced stealing ideas and information from it .- Will M. Foster, Proprietor The Lakeside Printing Company, Racine, Wisconsin.

GOLDEN JUBILEE OF A TEXTILE JOURNAL.

Few technical or trade publications ever reach the mark of a fifty years' lifetime; yet here is a happy exception to the long list that have not. The December number of the Dry Goods Economist marks an epoch in the history of textile journalism in this country of which the present publishers—The Textile Publishing Company, of New York—may justly feel proud. Our space will not permit of more than a very brief outline of this remarkable event so beautifully chronicled in an equally remarkable manner by editors, compositors and pressmen.

This number, which commemorates the continuous publication of this journal from 1846 to 1896, contains over 300 pages, 10¼ by 14 inches, with lithographed covers, making over seventy eight-page forms, as nearly every form was printed in two colors, may fitly be classed as a prodigious undertaking and a work of art in more ways than one. Indeed it is problematical whether any previous issue of a trade journal ever involved so much editorial work, so much special drawing and engraving, so much typesetting and putting to press so many forms and in so diversified coloring, in as short a time, as this jubilee number. The first

This allusion to so creditable a production would be incomplete without giving the names of the men in the printing departments who have made it not only possible but a remarkable success. Mr. Alexander Klebold is the superintendent of all the mechanical departments, a man eminently qualified for his position, possessing as he does quick discernment, fine taste and excellent judgment; Mr. William M. Stieh is the foreman of the jobroom, and the beauty of the advertising pages, which are many, mark his rare ability in this department; the composing room is presided over by Mr. Robert Pirie, than whom no printer could have turned out a more creditable piece of composition and artistic make-up for so diversified an issue of so large a journal; and last, but not least, of this array of mechanical talent is Mr. Samuel J. Miller, foreman of the pressroom, who on this occasion has performed wonders in speed and good workmanship.

"I WAS THERE."

A few weeks ago, when Mr. Mathieson, of Invercargill, New Zealand, was giving a lime-light entertainment, a youth attempted to show his wit and disturb the proceedings by remarking every now and again, as scenes from Ireland



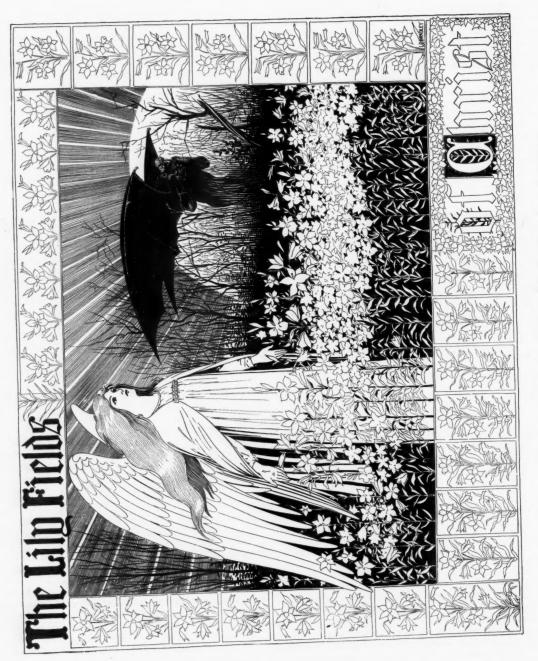
COMPOSING ROOM, "DRY GOODS ECONOMIST," NEW YORK.

form went to press on the 17th of November, the last form was finished on Saturday, the 28th of the same month; and copies were bound and delivered on the 1st of December. Twenty presses were put on the work, most of which ran night and day. Just what it means to make up this number of pages, impose the forms, break up those in colors, and keep the presses busy, can only be fully understood by practical printers; still it is well to add that most book publishers would consider a couple of months none too much time to produce a like undertaking. Seven special departmental illuminated title-pages, most artistically designed and engraved and printed in lovely bright yellow, red, blue and brown, appear in proper places, lending a charm to the perusal of the contents. Nearly two hundred half-tone illustrations, made specially for the work, appear in art colors; also a number of new title letters and chapter and tail pieces. The covers were lithographed in seven colors-heavy gold bands forming the outside adornment. The front page combines, in exquisite design and color, symbolic ideas of a jubilee triumph; while the back cover represents Jacquard, the genius who made possible the embellishment of fabrics with woven figures.

were being put through the slide: "I was there." Without showing the least symptom of annoyance, Mr. Mathieson threw an imposing-looking building upon the screen, and paused for his tormentor's remark. It came right enough. "I was there," said the now familiar voice. "Ladies and gentlemen," said Mr. M., "this picture represents Kilmainham Jail, Dublin." The funny man dropped out of sight like a shot, while the audience fairly screamed with laughter. That young man will be more cautious in future before making audible remarks on similar occasions.—British and Colonial Printer and Stationer.

AN UNEXCELLED ADVERTISING MEDIUM.

We cheerfully hand you our subscription in advance for THE INLAND PRINTER for another year. It is not only thoroughly practical for the engraver, electrotyper and printer, but is in our humble opinion the very best, or at least one of the very best advertising mediums of its class in this country. We sold a large lot of secondhand machinery recently within three weeks after inserting the ad. in your paper. May you "live long and prosper."— The Brown-Bierce Company, Dayton, Ohio.



DRAWN FOR AN EASTER EDITION OF THE CHICAGO "INTER OCEAN" BY L. D. BRADLEY.

NEWSPAPER ILLUSTRATORS - L. D. BRADLEY.



MR. L. D. BRADLEY, of the Chicago Inter Ocean, furnishes an instance of a man's being a long time in discovering his natural bent. Mr. Bradley gravitated slowly toward the profession of cartooning after having been in college and business for a number of years without putting pencil to drawing paper. He was born in New Haven, Connecticut, in 1853, his

parents moving to Chicago four years later. In this city the boy went through the usual educational routine, entering the Northwestern University in 1870, and Yale College three years later. As a lad in school he showed a knack in the way of "drawing pictures," and can clearly remember

that while he was still at a very early age, his parents were advised to give him over to the study of art. But in those days, even more than at present, a business career was popularly supposed to represent the true road to pleasure and usefulness, and the boyish gift, such as it was, remained uncultivated. In 1875 an exceptionally favorable business opening confronted the college student, and he left Yale to enter an office in Chicago. Here he labored for five years, until, his health suffering from confinement at the desk, he voyaged to Europe, finally deciding to protract his wanderings to the extent of a trip around the world. He sailed to Australia in 1881, and found life in that country so attractive that he remained until the question of returning became indefinite. It was while living in Mel-

bourne, and doing occasional literary work, that it occurred to Mr. Bradley, at the age of thirty-one, to send a few sketches to a local comic paper. His very crude efforts were accepted, much to his surprise, and he became a weekly contributor to a little journal which he afterward enlarged and conducted, both as editor and artist, calling the new paper Life. In 1888 he accepted the position of cartoonist on the staff of Melbourne Punch, the oldest satirical and social weekly in Australia. A few months later he also assumed the editorship of the paper, and in that connection did what he considers some of his best work. Called home in 1893, owing to family and business reasons, he looked

upon his stay as merely temporary until early in 1895, when, after having furnished occasional cartoons to the Chicago *Journal* for over a year, he was offered the position on *The Inter Ocean* which he now holds.

While Mr. Bradley feels that he has been severely handicapped by his lack of early artistic training, he has the satisfaction of regarding his journalistic career as a period of steady growth. He has attracted attention to his efforts chiefly through the variety and originality of his treatment of current topics, while he has also shown considerable force as a caricaturist. The full-page cartoon, which we reproduce from Mr. Bradley's drawing, is, he tells us, his first effort in what is popularly known, for want of a better term, as the poster style, though he admits its attractiveness as an artistic field of enterprise. Occasionally Mr. Bradley finds opportunity, in connection with the usual cartoon work on the paper, to prepare a sketch of a more serious nature, like the one shown on page 437, entitled "The Grand Rounds." The other drawings, which are much reduced



"SEEIN' THINGS."

Oh, my! I wuz so skeered that time I never slep' a mite—
It's almost alluz when I'm bad I see things at night!"—Eugene Field.

from the originals, are specimens of Mr. Bradley's work during the recent campaign, and are shown by the courtesy of the paper with which he is now connected.

Written for THE INLAND PRINTER.

HIS LAST TAKE.

BY A. F. CLARKE.

"BUDDY" MATTHEWS was an unfortunate victim of circumstances. Whenever in his weary wanderings he paid the Optic office a visit he reiterated this fact, and it certainly did seem as if there was some ground for the lugubrious assertion. No more forceful example of a

wrecked and misspent life ever came to my attention. When I first knew Matthews he was proofreader on the New York World and was one of the best paid men on the staff. Drink assisted in his downfall, but seemingly a combination of fatuitous circumstances was mainly responsible for his going to the bad. Apparently he had now reached the very bottom of the ladder, at the top of which he had once poised, and every newspaper office on the Pacific Coast knew him as an irreclaimable tramp printer.

"I don't suppose you've got a small take to give out, have you?" inquired "Buddy" of the foreman, after a casual "ah, there!" to the printers preparing for their night's work.

"Don't mind if you jerk up this legal," said the foreman. "Got an unusually long string of 'em tonight. Maybe you'd like to 'chew' first, though."

"Thanks, but I'll get up a few sticksful first," meanwhile pocketing the proffered quarter.

"Which way are you from this trip?" inquired the ad. man.



A Possible Candidate's Troubles.

Drawn by L. D. Bradley.

"Just working up from Galveston. Struck there three hours too late to catch on to the delinquent tax list, which went to the only paper in town not using machines. Ten



A COMING REGULATION.

Baggageman—"Gents, carrying those things has kept us poor: hereafter we wont take 'em at any price."

Drawn by L. D. Bradley.

men ahead of me. Came to Los Angeles via the brake-beam route. Got half a day on a new society paper, where my knowledge of the parlance of polite folks and the doings of the '400' stood me in good stead. Boarded at the Hollenbeck a couple of weeks on the \$1.25 I earned," he continued, with a grim attempt at humor, "and then walked into this bum old burg. Here again you see me, the same unfortunate victim of circumstances."

On discovering that he was without an audience, old "Buddy" shuffled over to his case. Save the ad. man, he was the only hand compositor.

"'Pears like the old stick's mighty heavy tonight," he muttered. "Glad it's timework, for I ain't as much of a lightning striker as I used to be, and the dashed old copy has a way of jiggling around in front of me in a manner I don't like. Wish I'd braced up on a beer before I started in. Maybe it would have eased up that tight feeling in my side.

"What is this thing, anyhow? 'Probate of will—John R. Matthews, administrator of the estate of William P. Matthews, deceased.' Holy smoke! Can Uncle Bill be dead—Uncle Bill that I haven't seen for twenty years! Yes, it must be, for John is administrator.



"Whither Are We Drifting?"

Query: When you have a wild steer by the tail, is it safer to hold on or let go?

Drawn by L. D. Bradley.

"The old man must have been worth a cool million. He used to think a heap of me when I was a kid, but he wouldn't be much stuck on my shape if he could see me now.

"Wonder if it tells who the old man's swag goes to.

Let's see. 'The entire estate, including all real and personal property, being bequeathed to—""

But the man to whom all had been bequeathed, with a convulsive gasp, had fallen to the floor.

"Poor old Buddy!' He's finished his last take," said the foreman as he gently lifted up the lifeless body.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

Wants to Know Too Much at One Time.—E. E. S., of Pomona, California, writes: "In Inland Printer of October, 1895, I notice an inquiry as to difficulty in securing good results from embossing plates. As you claim it is not a secret process, I should like to have the process explained to me; also color and tint work, and zinc engraving same as K. B. U. Co. of Los Angeles use." Answer.—In the confines of space allowed under this department it would be impossible to inform our correspondent on all the processes he desires. Regarding embossing, let him procure either of the following works: "Embossing Made Easy," or "Embossing from Zinc Plates." For full information



THE HIGH HAT QUESTION AGITATES SPAIN.

Drawn by L. D. Bradley.

regarding color and tint work, buy "The Color Printer." Any of these works can be had from The Inland Printer Company. In the absence of specimens of the kind of zinc etching he alludes to, it is not in our power to answer. We recommend E. E. S. to carefully read the advertising pages in this journal, where he will find "who and where" to look to for many valuable auxiliaries regarding matters he wants to learn about. The books here recommended are full of instruction on the subjects inquired about.

Wants a Bright Black Ink.—H. N., of Hartford, Connecticut, sends this inquiry: "Can you give me any advice of whom I can get the best bright black ink? I find trouble with half-tones. Is it best to use a stiff ink on these?" Answer.—Any of the leading inkmakers mentioned in our advertising pages can supply you with any grade of black you desire, by informing them of your needs. Stiff ink is not suitable for half-tone work, nor for coated paper. A grade of ink, of bright black luster, suitable for half-tone printing on good coated paper stock, can be obtained from the makers at from 50 cents to \$1.50 per pound. Such ink is known as "process black."

WANTS AN INK TO PRINT ON WAX PAPER.—C. E. Co., of Springfield, Massachusetts, writes: "Can you inform me regarding an ink to print on wax paper, so as to look right and stay so?" Answer.—Any good \$1 a pound "quickdrying job black" ink will do, if you will add a few drops

of old boiled linseed oil and copal varnish. Mix the same thoroughly into the black ink before beginning to run off the job on the press. Fairly well-seasoned rollers are preferable for such ink and stock. Do not carry too much color, and lay out the printed sheets in small lifts so as to prevent offset. Add more of the oil and copal varnish to the ink if your first trial is not successful. Mix up only sufficient to make a daily run, as the ink will dry up quite rapidly.

WANTS TO KNOW HOW TO MAKE COMPOSITION ROLLERS. L. M. S., of Guatemala, Central America, writes: "Mr. William J. Kelly has said a good deal about rollers, but, so far as I have seen, has not told us how to make them. We country pressmen would like very much that he give us a few good recipes for roller-making in the pressroom queries department. It happens to me, and perhaps to others, that by not knowing the exact quantities of ingredients to use, rollers sometimes turn out bad and sometimes good." Answer .-No fixed rule can be given for the exact proportions of

glue and molasses; or glue, sugar and glycerin; or glue and glycerin, for roller composition; because the temperatures of summer and winter would render it null. Still, for a temperature of sixty-five to seventy degrees, we may state that one pound of pure glue to one quart of molasses would do quite well. A great deal of the success attendant on roller-making depends on the quality of the ingredients made use of for the composition. Select glue



"Grover and Clover."

Never mind, if we missed the substance we got the shadow.

Drawn by L. D. Bradley.

that will break off short and snappy, like glass, and that is perfectly clear; sugar-house molasses is best for a syrup; and glycerin should be refined or a considerable degree removed from the crude state. If the glue is in thin flakes it should be soaked in clean water until moistened about



THE GRAND ROUNDS.
February 22, 1896, and all's well!
Drawn by L. D. Bradley.

half through, when it should be spread out on a clean board, slightly inclined, to allow the water to drain off, after which it should be put into the melting kettle. When the glue is thoroughly melted then add the molasses or sugar, and when these are well incorporated by simmering, to nearly the boiling point, for about two hours, then add glycerin, paris white or tar, as the case may be. As soon as these have become properly mixed in the melting, stand the kettle off the heat for about fifteen minutes before pouring the composition into the mold. The mold must be well oiled and warmly heated to receive the composition so that it will not be chilled and become streaky as it flows to the bottom of the mold. Pour the composition slowly and steadily, to allow air-bubbles to escape at the mouth of the mold. Here find a few recipes for making roller composition: No. 1 (roller for fine work) - eight parts glue; twelve parts sugar-house molasses, and a tablespoonful of tar. No. 2 (middle temperature roller) - Cooper's fine glue, eight to nine pounds; two and a half gallons extra sugar-house molasses, one pint of good glycerin, and about two ounces of venice turpentine. No. 3 (winter roller) - ten parts glue, ten parts refined sugar and twelve parts glycerin. No. 4 (durable and elastic roller) - ten to eleven pounds of Buffalo glue; one gallon best maple syrup or sugar-cane molasses; one pound purified India rubber shavings; two ounces Carolina tar; twelve ounces glycerin, and about four ounces of



Photo by W. F. Dunlan.

TRAIN No. 4, NORTHERN PACIFIC RAILWAY.

Two miles east of Valley City, North Dakota, on November 28, 1896.

strong vinegar. No. 5 (superior roller for job presswork)—three pounds Cooper's best flake glue; four pounds rock candy, and three ounces refined glycerin. Pure sugarhouse molasses should have a deep greenish sheen, be fairly thick, and very sweet and void of acid. Rollers should not be washed with strong lye. If lye must be used, let it be fairly weak and mixed with a little common table salt to kill the effects of the alkali on the face of the roller.

OUGHT I BUY "PRESSWORK?"—J. E., of Cincinnati, Ohio, writes: "I am a young man desirous of learning the printing business properly. I have bought several books on several subjects connected with printing, but have not got any authority on presswork. As I am giving most attention to the pressroom branch of the business, I desire to know if the work entitled, 'Presswork' would aid me in my business." Answer.—That is the book you need. Here is what Mr. G. W. Taft, foreman of one of the leading offices in New York says about "Presswork:" "I would rather pay \$10 for this book than be without it: for the many points on which it refreshes me and points out detail."

OUR OPINION OF THE PRINTING OF "BILL OF THE PLAY."-G. S. B., of Salt Lake City, Utah, has forwarded a copy of a theater programme, regarding which he writes: "I inclose you a copy of my 'Bill of the Play.' While I am aware that to receive the best results from half-tones, a fine quality of paper, as well as a special ink, should be used, still I think the filling up of the half-tones is due either to the presswork or to the ink. Your remarks on this, through your valuable journal, ought to help me." Answer .- You are partly right and partly wrong. The paper used is of good quality, but the ink and rollers are both unsuitable for better presswork, although this could have been much improved by proper make-ready. Your press, evidently, is not correctly adjusted, as the printed sheet shows bad slurring, which has materially conduced to filling up the smaller half-tones. There is no reason, except those assigned, why this job should not have been printed much better than it is.

ROLLERS IN MUGGY WEATHER.—Mr. C. W. Crutsinger, manufacturer of printers' rollers and composition, 18 North Second street, St. Louis, Missouri, writes: "In the 'Pressroom Queries and Answers' of the October issue of The Inland Printer, in answer to query of J. F. B., of Martin's Ferry, Ohio, in relation to troubles with rollers in muggy weather, producing the condition usually called 'green,' you advise him to roll them up with powdered alum. This is not good practice for the printer, although the rollermaker might not object, as the alum is an astringent, and

while it hardens and toughens the glue on the surface of the roller for the time being, it also contracts it so that in working the surface soon cracks from end to end. Everybody knows the cause of the 'green' roller, and everybody should know how to prevent and overcome the difficulty when it arises; and I want to say that there is as much sense in a printer wearing a wet shirt as having a 'green' roller in his office. As this condition is brought about by the absorption of an excess of moisture into the surface of the roller from the warm, damp atmosphere, the logical remedy is to get rid of this excess of moisture as rapidly as possible. There is no better way of accomplishing this than by blowing a strong blast of air across them, either in or out of the press. Our text-books tell us that wind is air in motion. Air in motion is a desiccant - it dries. Air in motion is a refrigerant - it cools. In other words, a blast of air driven across the rollers, either in or out of the press, dries out the excess of moisture from their surface and cools the glue, or 'jell' from which they are made, and restores them to their normal working condition, just as a good, strong wind dries out the moisture from a wet shirt. This is no new and untried scheme, but a fixed fact, now in use in many printing offices in this city, and in every glue factory in the country." The value of the plan is attested by letters from Mr. Sam Slawson, of the Slawson Printing Company, St. Louis, Missouri; E. B. Woodward, superintendent pressrooms, Woodward & Tiernan Printing Company, St. Louis, Missouri, and J. P. Richarz, superintendent pressroom Scott & Richarz Pressroom Company, St. Louis, Missouri.

MENNIGE.—Ed S. Ralph writes, regarding the query of R. Coupland Harding about the use of mennige in transfer ink, as follows: "Mr. F. Denve, foreman transfer room, Winters Company, Springfield, Ohio, says mennige is the cheapest of reds, and is made of seven parts lead and one part sulphur. Undoubtedly it was put in the transfer ink to make it 'tacky' and avoid its 'smashing' or squashing and spreading. Nearly all paint houses keep mennige and it is nearly worthless for use in transfer ink on account of its putty nature. Damar varnish does the work twice as well as mennige."

ABOUT THE BAGPIPES.

There is a great demand for everything Scotch just now, even to Scotch whisky and hop-scotch, and now the bagpipes, "whose pibroch thrills—savage and shrill." J. Ashby Sterry, in the *Graphic*, says: "It is with considerable alarm I hear that the bagpipes are likely to become the fashionable musical instrument; that there is likely to be a craze for them just as there was at one time for the banjo and skirt dancing. I am rather interested in this movement, as I once wrote a song for bagpipes which I called Skreeliesporran, and there may be some chance now of its being produced with the proper accompaniment. If I mistake not it ran somewhat in this wise:

'Haggis broo is bla' and braw,
Kittie kail is a' awa';
Gin a lassie kens fu' weel
Ilka pawkie rattlin' reel,
Parritch glowry i' the ee,
Mutchkin for a wee drappee;
Feckfu' is the barley-bree—
Unco' gude! Ah! wae is me!
Hey the laddie! Ho the plaidie!
Hey the sonsie Finnie haddie!
Hout awa'!

This is only one verse out of about forty, but I daresay you will find it is quite enough. You will probably say it is nonsense—that is because you do not understand Scotch, besides when the bagpipes are being played you cannot hear anything else, so the words are of secondary importance."

NOTES ON IOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed to this office. flat.

JOSEPH P. RIVET, with Loring & Axtell, Springfield, Massachusetts, takes exceptions to our criticism of the work of both Mr. Corday and Mr. Neff. He thinks too much credit was given these gentlemen for their specimens, calling Mr. Neff's example an "ordinary, old-fashioned job with plenty of rule mitering and poor knowledge of display." Now, this criticism of Mr. Neff is not fair nor just, and does not alter our opinion as to the artistic merit of the job. The compositor was not obliged to miter one piece of rule, because any labor-saving font of rule would obviate this necessity and was no more a time-taker than to have employed border in its stead. We do not think Mr. Rivet closely read what was printed in regard to Mr. Corday's They are not classed as "cards," as Mr. Rivet is under the impression, but ads. supposedly from a programme. No one would think of passing favorable criticism on them as cards. But, for work such as we judged them to be at the time the article was prepared, programme ads., we still hold the same opinion as we did when it was printed. When you take into consideration a programme and its usual attendant of a very small profit or none at all, the criticism was not very far out of the way. Mr. Rivet was honest in his exceptions and we prize his advice. He went to the trouble to prepare specimens in contrast of Mr. Corday's "Ridenour & Morgan" ad. That Mr. Rivet is an artist in his line cannot be denied and we reproduce his best example, No. 1, and will say that for artistic effect, balance and finish this example will bear close study. Mr. Rivet also sent another piece of his work which was all that could be desired in an artistic menu. Balance, finish and harmony are his strong points in type display, and we would be pleased to see more of his work.

LOUIS N. SHEARDY, Corunna, Michigan, sends his first parcel of printing for review and criticism, consisting of a very neat pamphlet on "The Monroe Doctrine," some letter-

Agents KNOX world RNOX renowed HATS...

RIDENOUR & MORGAN

MEN'S A SAN AND HATTERS and OUTFITTERS (COLUMBUS, OHIO.

No. 1.

heads, cards and envelopes. As to the business card of the Corunna Independent, it is very neat, having a "dipped" corner worked over with a green tint; rest of card being worked in red and blue with main line shaded. Mr. Sheardy says that he whittled the "16 to 1" button from the bottom of a wood letter. It was neatly done and reflects credit. You have good ideas about balance, which is one of the most important features of any job, but you need to study finish a little more closely. The panels setting forth the advantages to advertisers and job patrons should have occupied less room and been set in lightface type. Your cards are the best specimens in the parcel. Letter-heads

ordinary and too flashy. Envelopes medium. One great fault you have in your presswork is that you don't carry enough ink to cover well and seem to be afraid of giving enough impression. This causes "offset." You should give your jobs enough impression to make the paper absorb the ink.

JOHN MURRAY, apprentice with J. E. Forrest, Chicago, submits three card samples designed by himself, which are very creditable to him. The Wendt business card could have been bettered had you placed the proprietor's name in smaller type under the main line of the card, made two lines out of the telephone matter, and then used the line relating to the board of horses to balance the telephone panel by placing it in the lower right-hand corner, thus letting



No. 2.

plenty of daylight into the card by placing the main part directly in the center. The Opening card is too crowded. Now about the "Tireine" card. To our idea this was not intended as a business card, in the sense the term is usually applied, but rather an advertising card, and for that reason could have different treatment as to display. Even were this not true, it has the fault of being too crowded at the bottom. This could have been avoided by giving the card a pica less margin. You certainly deserve praise for your good work, and we look for much improvement, as you undoubtedly have the ability, needing only study.

G. P. S., East Providence, Rhode Island, says: "I inclose you, under separate cover, some samples of general jobwork done by myself in a regular run of work at one of the largest offices in Providence, and also one or two ads. from the Providence News, executed while I was ad. man on that sheet. I am very much interested in your department, 'Notes on Job Composition,' in THE INLAND PRINTER, and if you think them worthy, would like a word of criticism from you upon my specimens through that department. I am very well aware that there is nothing very remarkable in their style of composition, but I should value your opinion of them, and would like to know whether, as a whole, you consider them good, bad or indifferent. The samples are all everyday work, and are my personal ideas as to how the jobs should be set so as to have a fairly good and neat appearance, without using too much time upon composition. I am certain your department will prove extremely beneficial to the compositor who reads and considers it carefully, for surely there are many of us who need a few guide-posts to direct us to the road to neat and effectual composition." The ads. referred to are very good, and, to our idea, you have brought out all the good points in a manner that could not fail to please the advertiser. Your card specimens are the best examples in the jobwork specimens. We reproduce the "Reception" card, No. 2, because it is well balanced and finished and is artistic, without having the appearance of wasted time and ruined material. Balance and finish

are the two all-important points in a piece of composition, together with a harmonious use of type. In your stationery work is where you exhibit a weakness. This is apparent in all your examples with the single exception of the "White-

STATEMENT.

Providence, R. I., 189

To HOULIHAN & MAGUIRE, Dr.

Contractors and Builders

In Wood, Stone, Brick, and Iron Buildings.

e. S. HOULINAN,

29 EAGLE STREET.

No. 3.

house & Co." letter-head. The balance is lost sight of. We we will reproduce one of your statements (No. 3) that has this fault. See contrast No. 4. As a whole you have nothing to be ashamed of in your work. The examples were varied and numerous, and there is not one instance

in all the work of wasted time or material.
"Ye Olden Tyme" printing was all that could be desired in that class of work.

F. S. NEAL, proprietor of The Record Printery, Northville, Michigan, says: "We are religious students of The Inland Printer, and what merit we possess in our work we credit mostly to it. What do you think of the inclosed?" Mr. Neal sends a lot of his own advertising, which shows that he believes in taking large doses at frequent

intervals of the medicine he prescribes for others. His blotters, though small, are very original, exceedingly tasty in composition, with excellent presswork. No time has been wasted; anyone of them could have been set in thirty minutes. The illustrations are happy inspirations. Your sta-

STATEMENT.

Providence, R. I., 189

To HOULIHAN & MAGUIRE, Dr.

M. J. HOULINAN C. B. MAGUIRE Contractors and Builders

in Wood, Stone, Brick and Iron Buildings.

29 Eagle Street.

tionery is very neat and up-to-date. The only criticism that we would offer is, we think you use a trifle too large type for unimportant wording.

R. Templeton, Eldred, Pennsylvania, states he is much interested in this department, and sends us some speci-

mens of an advertising card with which he "flooded the county." The card is well balanced, harmonious, and to the point. The restaurant card is also neat and well balanced. A good balance should always be striven for. Never sacrifice the balance of any job.

R. G. B., Butte, Montana, says: "I have been reading The Inland Printer many years, but have never yet seen anything in it that equaled, and was calculated to do as

much good, as the new department which you have inaugurated. It is, indeed, the foremost journal in the land and never will I miss a number." Thanks for kind expression. He sends some commercial work for criticism and contrast.

The best specimen is the Sherwood statement; balance very good; would advise in this job to have set "in account with" in smaller, lighter type; plan of this statement is good. The Sherwood letter-head is not artistic nor tasty. It would have looked better without the panel being inclosed in rule. The Smith & McMakin letter-head is too "loud." The unimportant, or secondary reading matter should have been set in smaller type and not divided, as it is rather misleading. This job is also inharmonious. Bad plan to use a heavy-faced gothic with Sylvan text. Dr. Grigg letter-head is too flashy for a professional man to use. If it was an advertisement it would be different and no fault could be found, but stationery should be more dignified. The doctor was as much or more at fault than you were, because he wanted too much matter on it. We will set a contrast to Montana Toilet Company bill-head, No. 5; see contrast No. 6. You will see that your rule does not line up, and that the blank after 189 has dropped down; we do not fancy the starting of a smaller size type in the center of a larger capital. This bill-head would not have been so bad had you employed smaller lighter face type for the portions which

Butte, Montana

M

To Montana Toilet Co. Dr.

TOWEL CONTRACTS MADE TO SUPPLY HOTELS
SALOONS AND RESTAURANTS

General Towel Contractors

No. 5.

were set in gothic. Then, too, it might have been split up more. Your work will come out all right. All that is necessary is to pay more attention to details.

Percival Shea, with Gowdy Printing Company, Colorado Springs, Colorado, sends us, for review, a card designed by him (No. 7). The card was printed green on green and had a neat, artistic appearance. The card is excellent, being set all in one series. Here is a good study in balance and finish, and the job was on the stone ready for the press in a small space of time, besides suiting the customer exactly, we are informed.

DAVID S. WILLIAMSON, Brooklyn, New York, sends a specimen of unusual merit and original treatment, being a four-page announcement. The presswork, composition, etc., is all that could be desired. Would like to see some of your commercial work.

W. A. R., San Antonio, Texas. Your cover could be improved very much by a new design that would have embodied in it the word "Greater." Reduce the size of the other type considerably and set all in one series and the same size. You could improve the inside pages by the use of a good, plain initial taken from one of your regular fonts

Approxis supplied to

Butte, Montana, 139

Butter Montana, 159

Towal Contracts rule to supply

Surface for supply

Approxis supply

Approximately s

Montana Toilet Co. Dr.

General Towel Contractors.

Mirror and Towel Rocks and Toilet Regulstres.

Telephone 81.

No. 6

and used at the commencement of each article. Ultramarine blue is one of the hardest and most obstinate of all inks to make work in a satisfactory manner, and the cheaper the quality the more trouble. One thing you should seldom do, and that is attempt to work this ink as it comes from the can. At the price you say you paid, the ink should have been quite "stiff." After examining the stock on the cover carefully we have to come to the conclusion that you should have taken a quantity of ink out of the can, put it on an ink slab, "mulled" it well with an iron or stone "muller," which is like a druggist's pestle, then added a quantity of reducer and a little varnish, which would make the ink "lift" better. We think this will make your ink work all right. Don't fail to mull the ink thoroughly the second time, that is, after you add reducer and varnish.

A. B. SAUNDERS, Guysville, Ohio, sends two examples to have improvement suggested, and says: "I think the old, learned printers ought to be willing to let you help us young printers at least half the time. I read THE INLAND PRINTER for instruction, not mere entertainment." We try to help all who seek it, be they old or young, and any time you or anyone else wants aid you can have it gladly. We think we can help you, without reproducing and setting contrast examples. But if you do not get the aid you desire send on more specimens and we will reproduce and set contrasts. The note-head is too fancy. Too much ornamentation is not good in stationery work. The envelope corner is not good for this reason; it is too much on the "full-line" order. It is not necessary that so many lines be full measure, and the practice of ornamentation and the use of exclamation points to make them full measure is bad, because they take away the clean, clear-cut effect which should be a characteristic of this class of letterpress work. Another fault is that the type is a trifle large. Don't employ extended and condensed fonts in order to secure "full" lines. Your presswork would do credit to many larger and more pretentious offices.

FROM Ye Corell Press and Ye Press of Classical School, Associated Printers in Ye Olde Stile, New York City, we

W. H. WAHL...

Bicycle Livery
Repairing

Bicycles

13 East Pike's Peak
Avenue

Stalls Rented for the Storage of Bicycles

COLORADO SPRINGS

No. 7.

received three samples of artistic printing. They are examples of suiting the style to the matter. The samples bear evidence of the use of art and brains and show conclusively that the compositor used his head as well as his hands. What we consider the best is the title-page, composed without the use of job letter, as the term "job" letter usually implies, although, to our notion, after a type, let the style of face be what it will, has reached a size larger than 14-point, it becomes a job letter; therefore, the claim might be construed in a different light. But there is no question as to the artistic effect produced in this example, and we regret that it is red and black, otherwise we would reproduce it, because it is original in arrangement, clean cut, and does not partake of any "outlandish effects."

FROM The Henry O. Shepard Company, Chicago, we have received a set of six business cards of that corporation, no two alike. Two are plain black on white, one bronze-blue

on white with red under-ruling, two in a good, strong brown for important wording, and light blue for unimportant or secondary wording and ornamentation, and one in bronzeblue with the words "Printers and Binders" in solid orange, outlined in bronze-blue. There is one of the black and white specimens (No. 8) which for quiet dignity, balance and finish, cannot be surpassed. It places this card on a plane where to attempt any criticism would be to revert the criticism upon the critic. Between the two in brown and light blue the one set in Satanick is by far the best. The

THE HENRY O. SHEPARD CO.

PRINTERS, PUBLISHERS. EMBOSSERS. BLANK BOOK MAKERS.

LONG DISTANCE TELEPHONE. MAIN 555. 212-214 MONROE STREET. CHICAGO

No. 8.

one in bronze-blue and orange is also very fine. These samples are all up-to-date, models of artistic harmonious treatment in both composing and press rooms. No more than two faces of type enter into the composition of any of these samples, and in four instances only one. The compositor or designer of these cards certainly understands balance, finish and harmony.

BEN F. CORDAY, Cleveland, Ohio, states that the criticisms on his ads. were correct, but that the ads. were not from a programme, but from a college book, and that he had instructions to set no two alike, and that said book contained forty pages of ads. Quoting from his letter: "In conclusion, I will say, however, that I quite agree with you in too much time being spent in any kind of work, and have been preaching that for some time past." We had no other means of judging than the facts apparent on the face. When we received the specimens from Mr. Corday, we took it for granted that the examples had his full sanction, otherwise he would not have sent them.

TO PREVENT RUST ON CAST-IRON FURNITURE.

J. N. McK., Montreal, Canada, wants to know what will make a lacquer to prevent rust on cast-iron furniture. Answer.—The Scientific American says that caoutchouc oil is said to be a good preventive of rust, and to have been adopted by the German army. It only requires to be spread with a piece of flannel in a very thin layer over the metallic surface and allowed to dry up. To remove it, the article has simply to be treated with caoutchouc oil again and washed after twelve to twenty-four hours. The experience of readers of The Inland Printer is invited on the above question.

AN EDITOR'S OPINION.

I have taken and read The Inland Printer from Vol. I, No. 1, to the last issue, and expect to take and read it the remainder of my life. There is no other publication for printers, both employed and employing, that can compare with it in value and instructiveness. I have a complete file from first to date, with which I would not part for any sum within reason. No one engaged in any way in printing should be without The Inland Printer.—Sam G. Sloane, Editor Citizen, Charles City, Iowa.

J. DUNCAN GLEASON - ARTIST.



ow much improvement is manifest in the work of J. D. Gleason, of Los Angeles, California, a number of whose designs have already appeared in our pages, we leave to readers, after examining the new samples herewith presented. A lad of fifteen doing work of the character shown certainly gives promise of great excellence in the

future. Master Gleason has done a great deal of local work in Los Angeles, and as a matter of course is looked upon as a prodigy. He is now in the employ of the Los Angeles Engraving Company, and his progress has been

so satisfactory to the manager of the company, Mr. Moore, that he confidently predicts the talented boy will make one of the finest artists in the United States. Master Gleason has much earnest work to do in the development of his undoubted native ability, and it will be the pleasure of this magazine to note the fulfillment of the brilliant promises which his work indicates.

CLOSING OF THE PRINTER-LAUREATE CONTEST.

All candidates in the Printer-Laureate contest have been advised by Mr. Pasko, the chairman of the committee, that no votes will be received after the last day of January, 1897. It therefore behooves all printers who have not voted to do so at once. The following letter will be of interest in this connection:

NEW YORK, December 19, 1896.

To the Editor of THE INLAND PRINTER:

DEAR SIR,—As will be seen in another place, the contest for the Printer Laureateship will end on the last day of January, 1897; no votes received after that day will be counted. The contest has awakened unusual interest among all printers in the United States, and it is doubtful whether as many as ten thousand persons were ever concerned in a single event relating to printing before.

At present the two leading candidates of last month are also among the leading candidates of the present time, but Mr. Louis H. Orr has forged ahead in the most extraordinary way. This last month adds to his vote

some 1,700 more ballots, and he now ranks in total number between Mr. Herbert and Mr. Shepard. Each of the other candidates, however, are also working well, and a very material increase in votes may be expected before the end of the next month. Mr. Orr is the youngest of the three and is not personally known to as many printers as the other gentlemen. He has conducted his canvass entirely upon the quality of his work and his accomplishments as a printer. It is doubtful whether any candidate not among those who are now on our list will be able to attain any particular number of votes, and the list as at present published will be the list of the winners, although their position is not determined. Everyone who means to vote in this contest should send it in at once. We give the number of ballots cast for each of the seven leading candidates as follows: B. B. Herbert, 3,083; L. H. Orr, 2,623; H. O. Shepard, 2,149; William Johnston, 713; Paul Nathan, 487; Theo. L. De Vinne, 260, and J. F. Earhart, 194.

It is probable that the entire number of votes will be between eleven and twelve thousand. Yours very truly,

W. W. PASKO, Chairman. D. M. LORD, CHAS. H. TAYLOR, JR.,

By reference to the advertising pages full information as to how to vote will be obtained. Register your choice now. Don't leave it until the last moment; it may then be forgotten.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY J. F. HENRY.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

CASTING CHALK PLATES.—E. & Co., Mississippi, ask for casting boxes for chalk plates, and information regarding their manufacture. *Answer.*—Address Hoke Engraving Plate Company, St. Louis, Missouri.

STEREOTYPE OUTFIT.—C. W. D., New York, asks: "Is the Surgey outfit a good one for a job office?" Answer.—The outfit may be a good one, but as I am not familiar with it, am unable to give a definite answer to your inquiry.

FROWEIN'S LINOTYPE AND STEREOTYPE FLUX.—I have given the material a thorough trial and find my first good impressions of it strengthened by several later tests. It is as useful in cleaning electrotype metal as for linotype and

stereotype. I do not understand why the word poison is put on the label; a test of the material does not indicate that it contains anything injurious to metal or to the workman using it. At the price, \$3.50 for 2½ pounds, \$5 for 3½ pounds, it seems rather expensive, but as only about a tablespoonful is usually

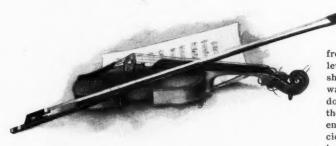
necessary to clean 800 pounds of metal a 2½-pound can will last quite a long time.

METAL MOUNTS FOR PRINTING PLATES .-H. F., of Australia, writes: "I hope you will not think I am troubling you too much, but I am anxious to be placed in communication with some manufacturer who makes metal mounts for mounting electrotypes, stereotypes and zincs on the machine. We out here have the old process of mounting these blocks on



From wash drawing by J. D. Gleason.

wood, but of course the impression is not nearly so good. In England they use what is called Dalziel's twin-clamp block, but this is built to take pica-thick plates, which of course is useful for electrotypes and stereotypes, but for zinc plates they are no use, as a zinc plate is only nonpareil thick. Now, surely, with all the printing in the States there is some process being arrived at for mounting or clamping these blocks on a metal base. If you will kindly ask anyone to write to me on this subject I would be glad, as I want the fullest particulars and prices, and the mode in which the work is done." Answer.—The custom here in the matter of working copper and zinc plates, which are —as with



From wash drawing by J. D. Gleason.

you - quite thin, generally less than a nonpareil, is to mount them with nails on wood or on metal, but usually, when metal bases are used, the plates are secured with bismuth solder. It would not be practicable to hold such plates to bases with only clamps on the edges, the plates not being sufficiently stiff to resist the suction of the inking rollers. It is possible that if, in addition to clamps, paste or some strong cement should be used, plates would not pull off in printing, but after all it is no more work to fasten them securely with nails or solder, and then the pressman can rest easy. When half-tones are used in type forms, merely to mold from, they should be mounted on solid metal, to which they may be fastened with paste or cement; secured in this way they can be readily removed without liability of bending the plates in the operation. If any reader knows of a better way for holding thin plates I hope he will describe it for the benefit of the trade.

ELECTROTYPE MOLDS IN VULCANITE.-P. T., of Pennsylvania, writes: "I noticed in THE INLAND PRINTER for November a description of a process for making electrotype molds in vulcanite. Where can I obtain further particulars? Is the process adapted for general use, or only suitable for some particular kinds of work? Agitation of the battery solution by forcing air into the vat is not new, and I think of questionable utility." Answer .- By procuring a copy of the patent, which was issued September 15, 1896, you can learn full particulars of the method of working the process; perhaps, however, it would be more satisfactory to communicate with Mr. Smith, at the address given, and obtain from him the desired information. I am not prepared to say whether the process is now available for general electrotyping; for fine work, no doubt, it can be used to advantage. I believe it is especially adapted for use in the reproduction of fine half-tone engravings. As stated in the article referred to, some special appliances are necessary for the proper working of the invention. While the mere agitation of a battery solution is not new, Mr. Smith may have a new method of applying air for the purpose.

LEVELING THE FACE OF FORMS.—From a recent issue of the American Bookmaker I clip this: "A method of making ready has been invented by Francis C. Graves, Hartford, Connecticut, letters patent having been accorded him, No. 549,509. Mr. Graves makes the form of type ready for a printing press by bringing the faces of the type in the form to one level plane. He then applies a sheet of paper or its equivalent to a warm metal plate, and spreads a thin sheet of wax, etc., upon the paper. The paper is lifted, thus waxed, from the plate, and applied, wax side downward, to the back of the form. It is then pressed down upon the wax, so as to fill up, to a uniform level, all the recesses in the base of the form, thus bringing the base of the form to another level plane." Many hard words between printers and electrotypers would be saved if forms were treated in some such way before being sent to the foundry, but as that

would cause additional labor and expense to the printer there is little prospect of its adoption. At present it is customary, when there are low letters in plates, to lay the blame on the electrotyper, who is generally bulldozed into fixing the defective letters free of charge. The following way is sometimes used for leveling cuts and type in forms before molding. Take a sheet of gutta-percha, say ½ to ¼ inch thick; put it in warm water until it becomes softened; turn the form face down on the molding press, with a smooth card between the face of the form and the bed of the press, lay the softened gutta-percha on the back of the form and apply sufcient pressure to cause the gutta-percha to fill up the inequalities, allow the form to remain in the press until the gutta-percha becomes cool, when it will be sufficiently

hard to withstand the pressure necessary in molding.

EXAMINE PLATES WHEN DELIVERED.— Customers should be requested to examine goods when delivered, and while the messenger waits. Of this the American Bookmaker says: "Care should be taken to examine plates when the electrotyper returns them. It is often observed in plates that lines are askew, caused by the page being unlocked in the foundry and not properly locked up again, and that certain letters - running on one character, as o - appear as if battered. Sometimes a series of lines look as if scratched. These defects could be avoided by a little more carefulness in the foundry. Therefore plates should be examined as soon as they reach the printing office, and not be left until the time when presswork begins. A fresh cast could then have been obtained at the expense of the electrotyper." If plates are examined at the time of delivery, defects can usually be corrected without causing delay in going to press. Plates and forms (job forms should always be sent home with the electrotypes) can be compared and the responsibility for any defects determined at once. Further, it is not an infrequent occurrence that plates are injured after delivery and the electrotyper blamed for the damage. Incidents of this kind would be avoided by an examination at the time of delivery. Electrotypers would do well to carefully examine forms and cuts sent in to be molded from. In a proof from a form secured by merely pressing up the quoins with one's fingers, type and rules may appear straight, but when quoins are driven to properly secure the type some lines may, owing to bad justification or lack of filling, be made crooked, and if not noticed until after plates are made the defect is charged to bad workmanship of the electrotyper, who usually is unable to make an acceptable defense. Quite frequently the electrotyper is blamed for defects for



Tailpiece by J. D. Gleason.

which he is not responsible, defects caused by the use of material - type, leads, reglet or furniture - unsuitable for the class of work required. Some printers have an impression that electrotypers unlock every form which passes through their hands. Such is not the case, but it is always advisable to try the quoins and usually necessary to tighten them before taking the wax impression, as if any part of a form is loose, there is strong probability of its being displaced in molding, and not infrequently type being pulled out while separating the mold from the form. At present but a small proportion of the job forms sent for electrotyping are properly locked up. The majority of printers seem to think that any kind of a chase will do, provided it is strong enough to admit of locking the form sufficiently so the type will not fall out in transportation to the foundry. Press chases should not be used for the purpose; they are seldom squared, are so light that they are forced out of shape in locking forms and make the lines crooked. If printers were compelled to buy foundry chases there might be some excuse for using press chases, but as any electrotyper will loan chases there is no good reason why electrotypers should not refuse to accept forms sent in unsuitable chases, or from any other reason not in proper condition for



Photo by H. J. Perry, Aurora, Ill.
"LET ME GIVE YOU A POINTER."

VOTE FOR PRINTER LAUREATE.

Mr. John F. Earhart, of Earhart & Richardson, Cincinnati, Ohio, who received about two hundred votes for printer laureate, writes that he has withdrawn in favor of Mr. Henry O. Shepard, and requests that all printers who have forwarded votes for him send in others for Mr. Shepard. He will consider it a personal favor if any of his friends will do this. Votes should be sent to W. W. Pasko, 106 Fulton street, New York City.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

WALTER CRANE'S work on "Decorative Illustration of Books, Old and New," is out. Among the illustrations are forty reproduced from the unique collection of early printed books which belonged to William Morris.

COPELAND & DAY announce that the publication of all English books heretofore issued by them in connection with Mr. John Lane, of London, has been transferred to Mr. Lane's New York house, The Bodley Head, 140 Fifth avenue.

"APPRENTICE," Dallas, Texas, wants to know where he can obtain a book on "the technicalities of printing." "The American Printer," by Thomas MacKellar, price \$2.10, can be obtained of The Inland Printer Company, and will meet your requirements.

THE Red Letter, Mr. E. B. Bird's pretty magazine of art and literary matters, sustains its reputation, and, as it modestly claims, "'Twill while away an hour or so with picturings and print." It is a gratifying evidence of favor that each issue of the monthly is speedily out of print.

Scribner's Magazine began with January, 1887. The issue for January, 1897, celebrates the opening of a new decade. A great programme has been announced for the coming year, and several of the schemes will begin in the January issue—notably the series on "The Conduct of Great Businesses," beginning with "The Department Store," described by Samuel Hopkins Adams, of the New York Sun, and illustrated from actual scenes by W. R. Leigh. The magazine opens its new decade with entirely new type of great clearness and beauty.

The International is the only literary magazine possessed by Chicago. It is now in its fifth number — December — and from every indication it promises to escape the fate of the many magazines which preceded it. Taking from the best current fiction of all nations, and with a corps of translators and editors covering the entire field, the International offers each month a collection of short stories which, coming from authors and writers of a variety of nations, are as unique and diverse as can be desired. The appreciation of the magazine is observable in the character of its advertising and its generally prosperous appearance. The Union Quoin Company, 358 Dearborn street, Chicago, publishers.

Notes on Copyright, Domestic and International, by Richard T. Lancefield; with a synopsis of the Canadian, Imperial and United States copyright acts. Published by the Canadian Literary Bureau, Hamilton, Canada. This convenient little work will be found of great interest and value to all interested in copyright. The first paragraph reads: "(1) Copyright is a right given by law for a certain number of years, upon certain conditions, to the originator or proprietor of a literary, artistic or musical composition or production. (2) Copyright corresponds to the patent of an invention." Particulars are given of Canadian, Imperial and United States copyright, and there is an appendix of twenty-four pages devoted to American and Canadian acts upon the subject. Price, 30 cents.

THE Grolier Club, of New York, whose object is the collection of literary and artistic products of the press, was founded in 1894 and has at present 249 resident and 117 non-resident members and one honorary member. It holds on an average seven monthly exhibitions in a year and the list of books which it has published or reprinted includes many works of great value, most of them relating to bookmaking

or reprints of famous works. The club recently gave an from the first edition, published in the year 1683, with a exhibition of books printed by the Chiswick Press, of London, which dates from the early part of this century. In January a complete collection of the copperplate engravings of Albrecht Durer will be shown. They are to be chosen

preface and notes by Theodore L. De Vinne. The committee of the Typothetæ, Messrs. Joseph J. Little, S. P. Avery, Walter Gilliss, Douglas Taylor, Theodore L. De Vinne, David Williams and W. W. Pasko, certify that four hundred

> and fifty copies only, all on handmade Holland paper and printed from types, were completed, and that the types have been distributed. The work was produced by the De Vinne Press. THE INLAND PRINTER expects to offer some extracts from this interesting work from time to time.

> THOREAU'S "Cape Cod," in two volumes, is exquisitely produced by Houghton, Mifflin & Co., the Riverside Press, Cambridge. In a note in the first volume it is stated that Thoreau has recorded his adventures in this book and shows that he enjoyed the humor which attended his intercourse with the independent, self-reliant folk of what was then [between 1849 and 1855] more than now a singularly isolated arm of the State. The illustration of the present edition from sketches in colors, by Amelia M. Watson, takes its hint from an actual copy of "Cape Cod," with marginal sketches in color, made by the artist as she read the successive chapters amid the scenes characterized by Thoreau. The result is in every way charming and unique.

A BEAUTIFUL specimen of bookmaking comes from the Macmillan Company in the "Book of Old English Ballads," illustrated in the decorative style by George Wharton Edwards and with an introduction by Hamilton W. Mabie. The cover, in dark green cloth, is embossed in red and gold. The interior decorations are printed in dark green and the text in old style type on handmade paper. The contents include "Chevy Chase," "King Cophetua and the Beggar Maid," "King Lear and His Three Daughters," "Fair Rosamond," "Phillida and Corydon," "Fair Margaret and Sweet William," "Annan Water," "The Bailiff's Daughter of Islington," "Barbara Allen's Cruelty," "The Douglas Tragedy," "Young Waters," etc., and these old favorites get a new force and meaning from the style of their presentation. Price, \$2. The Macmillan Company, 66 Fifth avenue, New York.

WE have received a copy of "Photographie des Couleurs," by Leon Vidal, professor of the National School of Decorative Arts, Paris, which gives an interesting résumé of the discovery of the art of photographing in colors from the first attempts of Louis Ducos du Hauron, in 1869, who succeeded by the aid of the spectrum in dividing the colors of the object photographed. The negatives thus made were exposed over thin scales of mica, coated with bichromated gum, when the action of the light rendered the exposed portions impervious to moisture, while the portions protected by the negative

were still able to absorb moist colors. The plates made under a violet light would retain the yellows; those made under violet gave negatives for red; and those under the orange gave the blue. The mica scales were split up as thin as possible, coated with sensitized gum, and after



DECORATIVE DESIGN BY C. W. TRAVER. Half-tone and line work, etched together on copper.

from a half dozen of the best private collections in this country and some early impressions, not to be found here, will be brought from Germany.

THE New York Typothetæ has had that old, rare work "Moxon's Mechanick Exercises," reprinted in facsimile

exposure under the appropriate negative were washed with the proper moist color and dried. The three mica scales when fastened together and looked through at a strong light showed a photograph in three colors and the various intermediate combinations. From this beginning, M. Stroubensky, of Strasbourg, made rapid advances, and in 1881 published an account of his work in this direction, which was still further advanced by M. Vidal and others. The instrument used in taking the negatives is termed the chromographe nachet, a camera in which the image strikes a mirror and is thence reflected to the different sensitive plates. This insures their being identically the same. The chemical composition of the sensitive film of each plate is, of course, adapted to the color it is to receive, as is also the developing process. The negatives thus prepared are ready for use for photo-engravings, which are now used with such good effect in three-color printings. Directions for the use of the colored screens, and chemical formula for the different combinations, are given so minutely that they can be easily understood by any photographer, the entire subject being exhaustively treated.

HOUGHTON, MIFFLIN & Co. have issued Thomas Bailey Aldrich's poems, "Friar Jerome's Beautiful Book," in mediæval style, with decorations by W. S. Hadaway. The cover, of brown leatherette, is tied with brown ribbons. The rubrications and other decorations are rich and appropriate, and the beauty of the book is undeniable.

"The Friar crawled up the mouldy stair To his damp cell, that he might look Once more on his beloved Book.

And there it lay upon the stand,
Open!—he had not left it so.
He grasped it, with a cry; for, lo!
He saw that some angelic hand,
While he was gone, had finished it!
There 't was complete, as he had planned."

OF INTEREST TO THE CRAFT.

THE Wynkoop-Hallenbeck-Crawford Company, Albany, New York, has formed a Mutual Aid Association of over eighty members. The dues are 25 cents a month; \$6 are paid in case of accident or sickness; \$75 in case of death.

ALBANY (N. Y.) Typographical Union, No. 4, has adopted resolutions protesting against the possible establishment of printing plants in the State prisons to print the stationery used in the State departments. Messrs. Francis Freckelton, Thomas D. Fitzgerald and Thomas H. McHale were appointed to appear before the State prison commission and oppose any such action.

A STEEL composing rule can be put to many uses. A dispatch from Breckenridge, Minnesota, last month, says: B. Spence, a Moorhead printer, was arrested here a few days ago for theft and word sent to Moorhead. Officers from there came down for him, but Spence had gone. He had unscrewed the lock from the jail door with his steel composing rule and taken leg bail.

At a regular meeting of Philadelphia Printing Pressmen's Union, No. 4, in November, a resolution was adopted protesting against the loose construction of the tariff law respecting the admission of scientific books and periodicals devoted to original scientific research, whereby text-books and compilations representing many well-known and long-recorded facts are being admitted free to the injury of those engaged in book manufacture in America. In a letter from Mr. C. W. Miller, secretary of the organization, he states that word has been received from Washington that the evil will be stopped at once and only books relating to new discoveries will be admitted free.

AT the meeting of the Printers' Technical Club, No. 4, of Springfield, Ohio, on December 3, papers were read on

the "Imposition of Forms," by F. A. Gehring, loaned by the Technical Club, No. 1, of Rockford, Illinois; "Our Motto," by G. C. Berlew; "Copy for Photo-Engraving," Wert Stewart; "Snap Shots at the Business End of Printing," by A. S. Horton, loaned by Technical Club, No. 1, Rockford, Illinois. Among the questions asked and answered were: "Should a pressman be intrusted to work a half-tone cut when his knowledge of lights and shades—light gray, dark gray and black—is wanting?" "For what purpose are bearers placed on cylinder presses?" "Name a few simple laws of contrast and harmony in job printing." Voluntary remarks by the members concluded the programme.

THE special issue of the Daily N. C. R., November 6, Dayton, Ohio, gives an interesting account of a visit of the members of the Dayton Trades and Labor Assembly with their wives and families to the factory of the National Cash Register Company, which employs fifteen hundred men and women under perhaps the most liberal terms of any concern in the country. To its young women employes the company gives: Ten hours' pay for seven and a half hours' work; soup and tea or coffee at noon; fifteen minutes' recess morning and afternoon; instructions in gymnastics; a Saturday half holiday; free bath and rest rooms; free aprons and sleeves; and the N. C. R. semi-monthly magazine. Under its auspices have been founded the Choral Society and Women's Century and Autoharp clubs. To its male employes the company gives: No superintendent; ten hours' pay for nine and a half hours' work; shower baths on company's time; proper light and ventilation; liberal wages and salaries, and the N. C. R. semi-monthly magazine. Also for the benefit of the men the South Park Club has been established.

ROCKFORD PRINTERS' TECHNICAL CLUB, of Rockford, Illinois, issued a unique announcement and programme of meeting, December 14, in the form of a raggedly cut blotting card with the request to members to "Use this to blot out your lack of interest," and along one margin of which ran the words: "Let your eye follow the cut of this programme. It is somewhat irregular. It has the same effect as irregular attendance at our club meetings. It spoils the job." Following is the programme announced:

Each member will give a quotation from Richard Saunders (Franklin) at roll call.

PROGRAMME.

Hereafter the city papers, McClure's Magazine and the Review of Reviews will be on file at the clubrooms.

CLEVELAND PRINTING PRESSMEN'S UNION, No. 56, gave its fifth annual ball December 14. One of the features of the entertainment was the awarding of an organ. Immediately thereafter a redowa was announced, and dedicated to the lucky one. The members of the union were agreeably surprised when Mr. J. C. Earl, a foreman in the employ of the Sherwin-Williams Company, presented them with two hundred fine cigars in boxes decorated in bright colors. On the lids of the boxes were photographs of the members of the union, and on the fly leaf was a short poem which would be appreciated more by a pressman than one unacquainted with the business. The following were in charge

of the ball: Managers—W. W. Wade, P. G. Reiner, James Doyle; floor director, W. Egan; floor managers—R. R. Rudd, J. Richards, Louis Willard, L. Kohn, A. Robinson, J. Hennessey, J. Fitzgerald. Twenty-five members of the union officiated as a reception committee. The Inland Printer acknowledges the receipt of a card of invitation from Mr. Louis Neiderlander, secretary-treasurer of Cleveland Printing Pressmen's Union, No. 56.

HAS THE GOVERNMENT GONE INTO THE ADVERTISING BUSINESS?

This is the question. It is a question which, in this particular instance, concerns every newspaper and taxpayer, and as such we invite the attention of the press throughout the country to the issues involved.

The manufacturers of the United States are being flooded with circulars soliciting advertisements for the "Monthly Bulletin of the Bureau of American Republics," issued ostensibly under the auspices of the State Department. The circular is beaded "Bureau of American Republics, Clinton Furbish, Director; Advertising Department, New York." Advertisers are instructed to "make all checks payable to Clinton Furbish, Director."

The Monthly Bulletin is analogous to other Government publications, such as the Consular Reports, and those issued by the Bureau of Statistics. These bureaus are part of the Government machine, and sustained at public expense. What a pretty mess we shall have, if, to every report issued by the Government on agriculture, mining, forestry, etc., an advertising appendage be attached, and the citizens of this fair land of liberty be asked to pay these governmental departments for advertising.

The enterprising officials at Washington are not lacking in zeal, but have boldly held up the Post Office Department, and are making free use of the franking privileges of the United States mail service in their spider efforts to catch flies. They pay not a single cent for postage. Surely it is not the function of our Government to go into unequal competition with private publication enterprises. Even the printed envelopes and stationery of the State Department are being used in the conduct of this peculiar business.

In the presence of such methods, legitimate publishing business requires protection. Healthy competition benefits business, but if this Bureau, under the so-called fostering auspices of the Government, shall be allowed to thus continue, we don't know the power of the press of this country. It may be a happy outlook for Mr. James Gordon Bennett to foreshadow the day when the great New York Herald, with its cable system and foreign agencies, will be supplanted by a daily government sheet with our foreign ministers and consuls as reporters. We, therefore, call upon our brethren everywhere to "spare not," but ventilate this state of things.

Under the administration of the late Hon. Walter Q. Gresham, a similar effort was put forward, but when the matter was brought to the attention of Secretary Gresham he promptly forbade it. Whether Secretary Olney takes another view of the use to which official publications from his department may be put, or whether Mr. Furbish has taken advantage of the change in office, does not appear, but we certainly think the Secretary of State and the Postmaster-General should take immediate action in this matter and stop the pernicious procedure.—Peck's Export Purchase Index.

LEADS THEM ALL.

I am intimately acquainted with an even half-dozen printer's journals—native and foreign—and The Inland Printer is without doubt the printer's journal of the world. Watt F. Caldwell, Piqua, Ohio.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise sectimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made.

 ${\bf Travers\ Bros.},~{\bf South\ Gardner},~{\bf Massachusetts},~{\bf submit\ samples}~{\it of}~{\it their}~{\it office}~{\it stationery},~{\it composition}~{\it and}~{\it presswork}~{\it on}~{\it which}~{\it are}~{\it neat}~{\it and}~{\it good}.$

A BLOTTER from the Slayton (Minn.) Gazette, the work of A. H. Day, is a neat piece of composition and presswork in two colors, the work on which is of good quality.

A. M. FARNSWORTH, Camden, New York, has issued a handsome blotter, neatly set, and printed in gold and color on tinted background. Both composition and presswork are good.

BRADFORD, THE PRINTER, Indianapolis, Indiana, submits some samples of his work, the composition on which is mainly good, but the presswork is, in some instances, capable of improvement.

DAVID H. Wood, Goshen, Indiana, has submitted a neatly printed card, blotter and typewritten letter, all in up-to-date type faces and excellent presswork. The blotter is very attractive.

M. P. Smith, with Gerard-Woody Printing Company, Kansas City, Missouri, sends a pamphlet cover, printed in three colors, the composition of which is neat; presswork, embossing, and disposition of colors good.

THE Pointer Printing Works (W. P. McCammon, proprietor), Miamiville, Ohio, has issued a blotter printed in gold and color, on which the design is well conceived and neatly executed, being very effective in its appearance.

A PACKAGE of samples from the job department of the News-Herald, Peru, Illinois, gives evidence that some artistic compositors and good pressmen are employed in the establishment. The work is all up to first-class standard.

Mr. H. L. Bridwell, Cincinnati, Ohio, sends a pretty yearly calendar designed by himself for the Strowbridge Lithographing Company. It is a most effective piece of work, with the strength of design peculiar to Mr. Bridwell.

A PACKAGE of samples of printing from Marcus D. Hoerner, Harrisburg, Pennsylvania, are well executed, composition being tasty and well balanced; the designs, while plain, are effective, and neatly finished. Presswork is good.

D. L. Cross, Bentonville, Arkansas, sends a letter-head for criticism. There is little fault to be found with it, as it is neatly set, but it would have more character if the line "Ancient Order United Workmen" was set in a bolder type—not larger, but a trifle heavier.

The Stone Printing & Manufacturing Company, of Roanoke, Virginia, sends two excellent specimens of engraving and printing. A card for the Turney & Jones Coal Company, of Columbus, Ohio, a strikingly good piece of work, and a Thanksgiving menu excellently produced.

The November number of the Missouri Editor is a handsomely printed sixteen-page pamphlet full of sparkling intelligence and well set advertisements. The cover is a seasonable design in turkey red and black, very striking—especially the boy with the ax. Composition and presswork are both A1.

E. B. LARMON, editor and proprietor of the *Herald*, Pomeroy, Iowa, sends his business card with a request for criticism. It is undeniably a good piece of work—neatly set and cleanly printed; but for a card of its character a good suggestion will be found on page 74 of the October number of this magazine.

CUNNINGHAM & COMPANY, Williamsport, Pennsylvania, submit samples of cards and circulars printed in various shades of bronze and embossed. All are good, and the circular "Have You Heard It," telling of the removal of their office to 324 Market street, is a handsome production and a most attractive piece of work.

A DAINTILY printed little booklet of twelve pages and cover comes to us from the office of the Newburgh (N. Y.) Daily News. It contains a convincing argument for more patronage, a description of the facilities of the office for turning out work well and quickly, and a page or two of testimonials. Advertising of this kind is good advertising.

The value of beauty of design and richness of coloring in advertising is shown in the December calendar of the Strowbridge Lithographing Company, of Cincinnati, by Mr. Bridwell. Not larger than an ordinary business envelope, the attractiveness and convenience of the card makes it much more effective than the average calendar many times its size.

RICHARD M. BOUTON, with the Evening Sentinel, South Norwalk, Connecticut, has sent a package of work comprising cards, programmes, circulars, etc., all of which are excellent examples of high-grade typography and presswork. The programme of the entertainment given by the Eta Chapter of Zeta Psi is a fine sample of up-to-date artistic printing.

From the United States Playing Card Company, of Cincinnati, Ohio, we have received samples of their latest productions in the card line. The departures from the conventional designs of the court cards are novel and artistic, and the workmanship and finish are of that superb quality which has made the products of this company so popular with all users of cards. In

addition to the ordinary playing cards, they have many new games which will be enjoyed by the younger folks, among which may be mentioned "White Squadron," "Flags" and "In Castle Land," all printed in the same beautiful style.

FROM James Newman, with Bouligny & Schmidt, Mexico, comes a programme of the Pan-American Congress, held in Mexico, November 16 to 19, 1896. The work is handsomely printed on heavy stock, neatly tied with slik cord, and very attractive in appearance. Mr. Newman is to be congratulated on his ability to get up such an excellent specimen of printing.

REMINGTON BROTHERS, of Decatur, Illinois, send us a sample blotter printed in three colors, and a neat booklet entitled "What Pays," the latter in two colors. The blotter is entitled "McKinley and Gold," and was issued immediately after the presidential election. They inform us it brought them handsome returns. Both booklet and blotter are very prettily printed.

Some samples of half-tone printing by D. P. Walch, North Adams, Massachusetts, are very good, being clear in detail, and high lights and shadows artistically treated. The "Baseball Team, 1895," is the best. We would advise Mr. Walch, in the event of his sending more, to send them flat. Folding samples like these to fit a small envelope detracts from their beauty.

A PACKAGE of exceedingly artistic typographical work comes from the office of the Echo Publishing Company, North Fitzroy, Melbourne, Australia. Cards, programmes, invitations, circulars, etc., are all set in a very neat manner, the presswork—plain and in colors and gold—being of a high order. Our Antipodean brethren are evidently keeping pace with the progressive spirit of the age in matters typographical, both in material and methods of using it.

ALLEN & LAMBORN, of Tacoma, Washington, get out some very fair advertising blotters, though the blotters would be improved if some good friend of the firm would induce them to put the name of their town alongside the street address. It would not add perceptibly to the cost and some day would probably come in handy. Their blotter for December is adorned with a calendar for the month and two stanzas of poetry—also about December, but not nearly so interesting. One thing they say about advertising is worth repeating: "More damage is probably done to business during 'hard

greater truthfulness than pen could convey. The illustrations are superb, and the descriptive matter full, complete and interesting. It is a quarto of sixty-four pages, printed on heavy enameled paper, rough edges, with embossed cover, on which ears of wheat are printed in their natural golden color. The work is the joint production of Arus S. Williams, photographer; Bramblett & Beyzeh, engravers, and A. C. Bausman, printer, all of whom are entitled to much praise for producing such a complete and artistic exposition of the northwestern metropolis.

The Seybold Machine Company, Dayton, Ohio, manufacturers of paper-cutting machines, embossers, folders, and bookbinders' machinery generally, have issued an unusually attractive calendar for 1897. It is printed upon heavy cream stock in a shade of brown ink which harmonizes well with the paper, each month occupying a leaf by itself. The calendars, and descriptive matter and cuts in connection therewith, are surrounded by borders of handsome design, no two pages being the same. Some of the designs are peculiarly attractive and intricate, and entirely different from the ordinary designs used for decorative purposes. The calendar sheets are attached by eyelets to a heavy board back and have hanger at the top. The work as a whole is excellent. If any fault could be found, it would be in regard to the type matter that has been placed in the mortises, styles on some of the pages not being exactly in harmony with the decorative features.

Printers and others who desire specimens of their own business advertising reviewed and criticised are requested to send this class of specimens to the New York office of The Inland Printer, American Tract Society building, 150 Nassau street. All other specimens should be sent to the Chicago office as heretofore.

CHICAGO NOTES.

CHICAGO has a new tonsorial paper, called the Barbers' Mirror.

THE courts have been called on to settle a partnership dispute in the firm of Atwell & Goodall. In the meantime







ANOTHER "EVOLUTION OF A SMILE."

times' by ceasing to advertise than by the 'hard times' themselves. Judicious advertising is an important adjunct to any business." The blotter is very well printed, as is also the booklet entitled "Nuts to Crack," which they send with it.

WE once knew where the Thurston Print was located, but the name of the town has escaped us for the moment and we haven't time now to look it up. We have two samples of their December blotter before us. The name of the town from which they came does not appear. The blotter bears a catch line in red ink to the effect that "Time is too valuable," and this is probably why the address is abridged. The blotter is pleasing in appearance, and in addition to a calendar for the month bears a short table of postal rates.

GEORGE A. RIGGES, foreman of the Daily Citizen, of Centerville, Iowa, submits several newspaper advertisements of his own composition taken from the Citizen, and asks for an opinion on their merits. They are attractively designed and well displayed, and neatly set. It would be difficult to improve the specimens to any marked degree. One of the specimens, a double column ad. surrounded with a diamond border and containing good display, Mr. Rigges claims was composed in one hour. The Citizen is to be congratulated on having such a workman.

Several samples of printing from lace tint-blocks have been received from Orrin T. Hoover, Cheisea, Michigan, which are produced by a method which appears to be original with him but which he does not elucidate. He states, however, that the tint-block can be made in less than two minutes and at a cost of from 2 to 10 cents. The tints submitted are clean and sharp in character. It would appear that with a variety of lace patterns an end-less number of tint designs could be worked out at a small cost to the printer. We would like to hear something from Mr. Hoover about his method of work in this line.

"MINNEAPOLIS THROUGH A CAMERA" is a fine art souvenir, published under the auspices of the Minneapolis Board of Trade, descriptive of the beauties of the "Flour City," and illustrated with a wealth of half-tones showing its manufacturing, residence and recreative resources with far

the sheriff has taken possession of its plant in behalf of the employes and other creditors. It is expected business will be resumed at an early date.

A VOTE taken by Typographical Union, No. 16, in favor of a universal nine-hour day was carried; also the vote to assess 50 cents per member in aid of the Printers' Home.

THE Crescent Type Foundry has been closed by the sheriff on a judgment note in favor of N. A. Burritt for \$10,000. It is expected satisfactory arrangements will be made to continue the business.

On Saturday, December 19, fire damaged the building, stocks and plants, to the extent of \$3,000, of the Corbitt & Burnham Company, William Hall Printing Company and J. C. Winship & Co., 21-25 Plymouth place.

Among the names mentioned for Public Printer the following well-known Chicagoans are listed: Ex-Public Printer Frank M. Palmer, Capt. William M. Meredith, Freling C. Foster, Joseph Deutsch and Michael H. Madden.

E. L. MERRILL has opened an office at 46 Jackson street, and will there look after the interests of J. P. Jordan Paper Company, of Boston. Mr. Merrill comes from Minneapolis, where he represented the same firm. Mr. H. Estes Wright will continue to make trips to Chicago as heretofore.

V. H. TROENDLE, formerly with George H. Taylor & Co., has become connected with the Empire Paper Company, 177 Monroe street, assuming the position of secretary. The

firm proposes to add to its line of papers in several ways, and push the business more extensively. Mr. Joseph Joyce retains the position of president and treasurer.

COMPOSITORS in the employ of Donohue & Henneberry went out on strike December 1, claiming the firm was not living up to an agreement entered into with the union some time ago. The pressmen, feeders and bookbinders of the same firm a few days later declared a sympathetic strike.

THE Newspaper Maker notes appreciatively the "City News" department of the Chicago Times-Herald, which shows the possibility of condensing and still presenting news in good shape. The stories are told briefly and the heads run in in full-faced type. Not only does the matter look well, but the nature of the item can be seen at a glance.

A RECENT issue of the Apparel Gazette contains an interesting biographical sketch of Mr. Samuel Davis, manager of the retail advertising for the customers of Kuh, Nathan & Fischer Company. Mr. Davis has issued a "Book of Proofs" of ready-made advertisements for the customers of his company for free distribution in plate form. The plan is unique, but its benefits are readily discernible.

J. H. Douglas, for two years in charge of the St. Louis office of the Whitlock Machine Company, has been transferred to Chicago, and will hereafter attend to the western business of the company from this point, where he will undoubtedly be in position to look after the increasing trade to better advantage than at the old location. His office is at Room 1209 Monadnock building, corner Dearborn and Jackson streets.

THE Christmas number of Advertising Experience appeared with a very handsome cover in dark green, gray and gold. The design, illustrative of the text "Tall Oaks from Little Acorns Grow," is very creditable to the artist, Mr. Swick, with the Binner Engraving Company. Mr. McColl, the editor and publisher of Advertising Experience, promises a cover design for January by Mr. C. W. Traver, now of Munich, Germany, whose work has been shown in The Inland Printer on a number of occasions.

SIX companies of newsboys were addressed on the evening of December 14 in Newsboys' hall, in the Record building, by Col. Alexander Hogeland, "the newsboys' friend." The speaker was introduced by the 19-year-old Nestor of the corps, George Buetow. Colonel Hogeland said: "I have visited over six hundred cities in the United States, and this is the largest number of newsboys I have ever addressed in a body." He commended the military drill of the Chicago newsboys, which he thought increased self-respect and manly bearing.

UNDER the able management of A. A. McCormick, business manager, the Chicago *Evening Post* shows an advertising patronage that must bring substantial returns. The second annual book number of the *Post*, November 28, and the illustrated reviews of books and publishers' announcements on Wednesdays, December 2, 9, 16 and 23, as well as Saturdays, is perhaps unequaled in quantity and style of presentation in the history of newspaper making. Mr. McCormick's long and extensive acquaintance with book publishing interests is strongly reflected in this department of the paper.

The regular monthly meeting of the Chicago Trade Press Association, on December 14, brought out an interesting programme of a practical character, the topics consisting of "Use of the Telegraph by Trade Journals," by E. J. Baker, of the Farm Implement News; "Forty Years of Trade Journalism," by Frank W. Norcross, of the New York Shoe and Leather Reporter; "The Typographical Appearance of Trade Journals," by C. F. Whitmarsh, secretary and advertising manager of The Inland Printer; "Should Write-Up

Matter of New Devices, etc., be Scattered or Grouped Together?" by T. D. Francis, Furniture Journal, with a general discussion on the subject of railroad advertising in trade journals.

THE Franklin Engraving and Electrotyping Company, engravers, electrotypers and art designers, 341-351 Dearborn street, Chicago, has issued a poster, the central figure of which is a nude woman with a background of trees and foliage and three doves in the foreground. The design and coloring is rich and harmonious, and the poster should be in great request. The street address of the company is not given in the poster, and while the idea of mailing the sheet flat would seem desirable, yet Uncle Sam's emissaries manage to ruin pictures or designs sent this way, unless well protected by stiff boards.

L. D. RAYNOLDS, publisher of the Chicago Express, has prepared a petition calling on the legislatures of the various States to enact a law to secure depositors in banks against loss. The petition recites that, by reason of the numerous bank failures, financial panics ensue, confidence is destroyed and money is withdrawn from circulation and hoarded. This causes crime, impoverishment and great distress. The remedy proposed is a law requiring bankers "to give bond that people shall not lose the money which they deposit in banks." These petitions are to be left in public places for signatures, and clubs to aid the project are to be formed.

Number 2 of volume twelve of *The Type Founder*, the medium of expression of Messrs. Barnhart Brothers & Spindler, opens with a leading article on the subject of "Printing Press Rollers," by Mr. Herbert M. Bingham, which it would be to the advantage of many printers to read. The firm promises soon to submit a full description of the Cox Automatic Typesetting machine with illustrations, and guarantees the value of the device when it is placed on the market. The latest designs of the foundry are very attractively presented in this issue. It is a matter of regret that some form of temporary binder is not offered by the producers of these specimen books so that their customers may preserve the several issues intact.

KEEP A SCRAPBOOK.

The Keystone gives some practical directions. Every merchant should keep a scrapbook. This suggestion has been made before, but it is fully worth emphasizing. Every bright advertisement that you notice in your local paper or those of other towns; every model advertisement that you observe in your trade paper, and every practical tradebringing plan or hint, should be cut out and pasted in the book, with full data as to the name and date of the paper. You will find such a book as this an inexhaustible treasury of riches, especially on those days when your ideas run scarce, and you are too busy to take time to evolve a good advertisement.

GALVANIC ETCHING.

A process for etching letters, names or designs on metallic goods, such as knives, for instance, is described in the Zeit. f. Electrochem. The objects are covered with the following mixture: One liter of naphtha, ½ kg. of carbon bisulphide, 2 kg. of pulverized resin, and 1.5 kg. of chloride of copper. After covering with a thin layer of this, the stencil or type is washed with a weak solution of potash and pressed on the surface, which is then washed, after which it is wet with a weak solution of sal ammoniac through which a current is passed, which then etches the metal where the insulating coat has been removed.—Electrical World.

HANSEN OLD STYLE SERIES.

Manufactured by H. C. HANSEN, Type Founder, 24 and 26 Hawley Street, Boston, Mass.

* * * * *

35 a 25 A 8 POINT HANSEN OLD STYLE.

\$2.75

FINE PRINTING MOST DESIRABLE

Reproduction of Old Style Types of Ancient Days

Leading Feature in Artistic Typography

30 a 18 A 12 POINT HANSEN OLD STYLE.

\$3.25

HUMOROUS COMEDIES

European Excursions to Germany Conducted by Ryder Haggard 30 a 25 A 10 POINT HANSEN OLD STYLE.

\$3.00

INVENTION OF PRINTING

There is now a Wide Spread Belief that Printing was an Original Invention

25 a 15 A 14 POINT HANSEN OLD STYLE.

LE. \$3.50

MOONSHINERS

California Flying Machines Successfully Operated

20 a 12 A

18 POINT HANSEN OLD STYLE.

\$4.00

SUMMER HOMES IN Sweetest Magnolia 43

15 a 10 A

24 POINT HANSEN OLD STYLE.

\$4.50

MODERNIZED & Enlargements 958

10 a 6 A

30 POINT HANSEN OLD STYLE.

\$5.00

NICE HOUSE 27 Home Study

8 a 5 A

36 POINT HANSEN OLD STYLE

\$5.50

HIGHER & Elegant Boy 4

6 a 4 A

42 POINT HANSEN OLD STYLE.

\$6.00

REMINDS 6 Sampson

5 a 4 A

48 POINT HANSEN OLD STYLE.

\$6.50

BRINGS Harmonies

30 POINT BORDER No. 153, 60c. PER FOOT

INVITATION SCRIPT

LIST PRICES AS FOLLOWS:

24-POINT, 20a 8A, \$7.50 18-POINT, 25a 9A, \$6.00 12-POINT, 35a 10A, \$5.00

12-POINT, 35a 10A, \$5.00

THE ONLY SCRIPT THAT EXACTLY IMITATES COPPERPLATE WORK. NOTICE THE SPACES BETWEEN THE WORDS, THE O'CI NO 'CLOCK AND THE JOINED' S TO INDICATE THE POSSESSIVE CASE. ALSO COMPARE IT WITH OTHER TYPE WORK.

THIS MATTER IS SET IN OUR NEW BRUCE SERIES.

MADE BY THE

INLAND TYPE FOUNDRY

217-219 OLIVE ST.

SAINT LOUIS

Mr. and Mrs. Henry Jordan request the honor of your presence at the marriage of their daughter

Francesca

Mr. August Rankin,

on Wednesday evening, November the tenth,

eighteen hundred and ninely six,

at half-past eight oclock.

2463 Clinton Avenue,

St. Louis.

Al Home

after December the first

3204 Robinson's Boulevard

Dr. Geslie Weston.

. Golding & Company Agents

Boston, New York, Philadelphia and Chicago.



Chas. H. Taylor.

TAYLOR GOTHIC SERIES

Other sizes now in preparation

48 Point

4A 5a \$7.75

Golden 8 Hours ADVOCATE

36 Point

15A 8a \$5.50

Boston Globe 1897 Advertisers PROPOSED BANQUET

24 Point

10A 15a \$4.50

Audiences Entertained 24 Gorgeously Costumed
Theatrical Benevolent Society
NOTICES PREVENTING TROUBLE

18 Point

12A 20a \$4.00

Ordering Imported Specialties 18 Customers Demand Novelties
Trustworthy Manufacturing Enterprises
CHILDREN ROMPING THROUGH GARDENS

12 Point

16A 25a \$3.25

Farmers Growing \$49 Elegant Wheat
Merchant Likewise Delights
CALIFORNIAN EXCURSIONIST

10 Point

20A 30a \$3.00

Lowest Market Rate £35 Special Agent Wanted

Celebrating Throughout Europe

GRAND HUDSON RIVER TRIPS

Originated by the American Type Founders Co.

In Stock and for Sale at all of its Branches and Agencies

Doric Italic Series

60 Point

4A 5a \$15.50

Mean 9 Catch EXPLOSIVE

48 Point

4A 5a \$10.75

Strong 23 Guard JOURNALIST

36 Point

5A 79 48 75

Mountain 89 Bowlder SPECIAL READING

30 Point

5A 7a \$6.50

Large Town \$14 Saved Boys DENOUNCE PUBLISHER

24 Point

6A 10a \$5.00

Produce Examine EMPLOYERS 57

12 Point

10A 20a \$4.25

Manufacture 95 Steamboats
DELIGHTED MECHANIC

8 Point

15A 30a \$3.75

Printers Denouncing Grotesque Letters MUSIC LOVERS \$29 SPEAR FOUND 18 Point

8A 12a \$4.50

Merchants Scheming TYPOGRAPHIC \$16

10 Point

12A 25a \$4.00

Handsomest Typographic Specimen
COLUMBIAN 208 EXPOSITION

6 Point

18A 40a \$3.50

Delightful Scenery Bordering Hudson River Shores
PRINTING MACHINE £48 DESIGN SKETCHER

Manufactured exclusively by the American Type Founders Co.

In Stock and for Sale at all of its Branches and Agencies

ART AND ARTISTS.

Ratt and Art and Artists.

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MOVELTIES IN NECKWEAR.

MOVELTIES BY RICHWELDS.

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A BEAUTIFUL CHRISTMAS GIFT.

THE PEOPLE'S BIBLE HISTORY

A COMPLETE and consecutive narrative of Bible History, completed and sused by the researches of modern science.

It is peculiarly fitting that a work of so much importance, so noble in its purpose, so comprehensive in its scope, so accurate and so thorough in its conclusions, should be introduced to the World by so discriminating a critic and a scholar of such profound knowledge, keen intellect and ripe judgment as



THE Bible

and its.... History

are divided into seven teen sections, and each is prepared by a man of the greatest ability, be-lieved to be best fitted of all men for that pe-

culiar work. Mankind has for the first time a Bible History. Not merely a commentary, but a critical and yet interesting study of the world's greatest book.

THE RT. HON. WILLIAM EWART GLADSTONE.

inguished state man does not in the least dwarf the magnificent contributions by the seventeen famous lied a section that covers a period which he was specially fitted to write. Some of these contributors are men of world-wide seputation. Following is a list of the destinguished contributors:



Rev. Frank W.
Gunnaufes, D. D.
From the Birth of Moses to the
Beginnings of Freedom Rev. A. H. Sayce, M. A., D. D., LL. D.

Ptv. Samuel Ives Cartins, D. D.
Mannerijte of the Old Testament.

Mannerijte of the Old Testament.

Rt. Hon. Wm. Ewart Gladstone.

Rev. Elemer H. Capten, D. D.
From the Call of Abraham to
the Bondage of Jurasi.

Rev. George F.
Pentecost, D. D. From the Patriarchal Tent to the Primity Tabernacie. Rev. Frederic W. Farrar, D. D., F. R. S.

D. D., F. R. S.
From the Creation to the Dawn,
of Hamas History.
Rev. R. S. MacActhur, D. D.
From the Invasion of Campan to
the Last of the Julges.
Rev. Ma.

Rev. Martyn
Summerbell, D. D.
From the Rim of the Mesarchy
to its Decline.

Rev. Edward Everett Hale, D. D.

Frait, D. D.

From the Closs of the Old Erato the Beginning of the Rew.

Rev. W. T. Moore, LL. D.

From the Caplieity la Babylon
to the Return of the Eules.

Rev. Joseph Agar
Best, D. D.
The Literature of the New Testament. Rev. Caspar Rens Gregory Ph. D., D. Th., LL. D.

The Manuscripts of the New Testament.

Rev. William Cleaver
Wilkinson, D. D.

From the Birth in Berhlebem to the Crucifizion on Calvary.

Rev. Frank M. Bristol, D. D.

Prints to Division of the Emph to the Lat of the Kings.

Rev. Samuel Hart, D. D.

From the Deleteral from the Cro to the Access to the Throots.

Rev. J. Monor Gibson, D. D.

Prom the Outpouring of the Spirits the Death of St. Park.

Rev. George C. Lorimor, LL. E.

From the Tail of Jernahou the Trisuph of Carintanity.





The Property Sink Hunors has been called "A Revealation Revealed," a book that must inevitably become a part of every library. It will interest alide the teacher and the student. "There is a feature minure state interestable in "any one critic," that commends it to every sincere searcher for truth." Some idea of the scope of the work may be gathered from the following

Come in Cartinate for front.

From the Cartinate for the Dates of Human Biltery.

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From the Bilter for the Polymer for the Cartinate for the Municipal Biltery.

From the Bilter for the Polymer for the Cartinate for the Triumph of Christians.

From the Rind to the Biltery the Dates of the Biltery.

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From the Composing of the Spirit to the Dates of the Biltery.

From the Composing of the Spirit to the Dates of the Biltery.

From the Bilter for the Polymer for the Composing of the Spirit to the Dates of the Biltery.

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(I) Garrey.

The Work is Marginesarty difficultation. It has been many years in preparation. It is founded on the Very Latest Authoritic Information. It is founded on the Very Latest Authoritic Information. It is founded to the Very Latest Authoritic Information. It is founded to the Very Latest Authorities Information and the Very Latest Authorities Information and Information an

UNQUALIFIED APPROVAL—HAS BEEN GIVEN THES NOTABLE BOOK

REV. SAMUEL IVES CURTES D.D. Proliner Old Teinmant Literator and interpretation, Change Thompset Saminers, spring and interpretation, Change Thompset Saminers, spring and the control of the control of

cage, says! The work has been most carefully executed in a manner well calculated to rith the strongest expressions of satisfaction."

THE POPULAR EDITION.

L—BY CLEGOTION AND SCIEGARS.

REY, I. L. WITTEROW, D.D., Pauler The Prolyptical Chards, Chicago, myst. The contributions of these entirest scholars are level to the suderstanding of Criticians of collectiva institutions, sugar enough to interest 2 insulty-which the property of the book. The science of the book is a first scholar and the World will REW. H. W. BOLTON, D.D., Paule Sci-Ta-P.A.A. M. E. Cherch, Chicago, was the superior of the book. The science of the book is the science of the book is the science of the book in the s

THE RELIGIOUS PRESS OF ALL DENOMINATIONS HAVE INDORSED IT

The Evangelist, New York sayus

"Light is what is assided, and this book will give light. It was a great studentaking, and adiror and publishers dessive congratulation."

The Advance, Chicago, says:

"We think that all who examine it will agree that no popular week on the.

Bible for sever many according or ably writes."

QUARTO EDITION.
1, 160 pages 200 Fell-page Illustrations,
In One Volume, Full Levant, Gilt Réges,
In Two Volumes, Full Levant, Tulted,

THE HENRY O. SHEPARD COMPANY, 212 and 214 MONROE STREET, GHOAGO....

THE CHICAGO "EVENING POST."

We refer under "Chicago Notes" to the general excellence of the second annual book number of the Chicago Evening Post, and suggest to our readers that they send and secure a copy of it. Opposite we have reproduced a page from the Post, in reduced form, showing an advertisement that is a model of typographical excellence, and a fair example of the average high standard which this paper maintains. The style of this advertisement is very much above that which generally comes from a newspaper, and has the appearance of having been set in a first-class job office. In this (and the same may be said of all the advertisements which appeared in the book number of the Evening Post), strength and beauty are secured not by the use of many styles of type but by confining the fonts used to one style and depending for the effect upon the various sizes of that style. The Evening Post has already established a reputation for clean, able and reliable journalism, and it is now making a reputation for itself for typographical excellence as well. Few dailies approach it in beauty of illustration or of typographical appearance. Mr. H. H. Kohlsaat showed great foresight when he decided not to reduce its price from 2 cents to 1 cent. The Evening Post now stands as the exponent of thoroughly strong, capable, dignified, independent journalism, and its success proves that a newspaper is not compelled to pander to the sensational or to appeal to the lowest instincts in human nature to achieve success. The columns of the Evening Post prove this and the stanch support of its readers and advertisers confirms it.

NOTES ON PUBLICITY.

BY F. PENN.

An attractive calendar for 1897 is the Penfield Poster Calendar, published by R. H. Russell & Son, of New York. It is from the press of Redfield Brothers, and speaks well for printer, publisher and artist.

A LETTER-HEAD, in colors, of the Ontario (Cal.) Observer has been sent to me for review. I am informed that it was produced with limited facilities for this class of work, and in view of this fact it has been creditably done.



WHAT, INDEED.

Young Cockatoo: "What's Bill been doing, father?"—Bulletin, Sydney, Australia.

THE Nottingham Press, Buffalo, New York, sends specimens of blotters. One sentence thereon, addressed to prospective customers, is worth repeating: "Our prices are moderate; cheap printing will pay neither you nor us."

FROM Mr. Edwin L. Shuey, of the United Brethren Publishing House, Dayton, Ohio, I have received a neat brochure entitled "A Christmas Invitation," descriptive of the books for sale by the House and its facilities for doing fine printing, with the request to visit the salesrooms and examine the stock. The work is very well done.

JAY S. WILLIAM-SON, business manager of the *Home Industry Advocate*, Everett, Washington, sends a number of specimens of advertising matter neatly printed in red and blue. Mr. Williamson has a taste for rhyme, and there is very little prose in the samples, and the value of the circulars and other matter is spoiled in consequence, in my judgment.

I HAVE received samples, to the number of twenty or more, of advertising slips, 5 by $3\frac{1}{2}$ inches in size, printed and sent out by the Stone Printing and Manufacturing Company, Roanoke, Virginia. The paper used is of different tints, the ink of various hues, and they are brightly written and well displayed. Advertising of this sort cannot help but pay well.

GEORGE H. BENEDICT & Co., engravers, etc., 175 Clark street, Chicago, have issued a neat circular "About Prices," with a card of specimens and a comprehensive table of prices for engravings by the half-tone and photo-zinc etching processes. The convenience of the circular and the precision of its information makes it acceptable to all who use engravings.

An illustrated price list of bookbinding has been received from the Pantagraph Printing and Stationery Company, of Bloomington, Illinois. It seems to be not only very serviceable on account of the convenient arrangement of prices, but has been prettily done, the plates being especially attractive. The only criticism I make is that the cover is of too light a tint for the inside pages.

A. L. STONEYCYPHER, 1009-11 Howard street, Omaha, Nebraska, sends a circular advertising his work of designing, embossing and printing, and also dealing with the Trans-Mississippi and International Exposition at Omaha in 1898, and also with the presidential election and Thanksgiving Day. The work is well done, but if advertising a business why not do so.

Mr. E. St. Elmo Lewis, general manager of the Advertisers' Agency — Business Builders, room 205, Penn Mutual Life building, Philadelphia, Pennsylvania, sends me two prettily printed booklets on the subject of advertising. They are specimens of the most desirable kind of printing — clean cut, attractive and direct. There is a little essay on "Booklets" which contains so many practical suggestions that I hope to get permission to give its substance in these columns ere long. It is a gratification to me to note the style and thoroughness of Mr. Lewis' work.

I AM sometimes inclined to use superlatives in noting in this column the beautiful specimens of the engraver's art, but the inclination was never stronger than when examining "Illustrating-Up-to-Date," issued by the Electro-Tint Engraving Company, 1306-10 Filbert street, Philadelphia. As an advertising brochure it is excellent. The brilliancy of the half-tone engravings is remarkable. The line-drawings are beautifully soft, and good taste characterizes the entire work. Mr. William J. Dornan, the printer, has my congratulations. The stock furnished by Dill & Collins, Delaware Paper Mills, adds materially to the perfection of the printing.

To Prevent Rust.—A practical machinist says he has found the following mixture very effectual in preventing machinery from gathering rust: Melt together one pound of lard and one ounce of gum camphor. Skim the mixture carefully, and stir in it a sufficient quantity of fine black lead to give it a color like iron. After cleaning the machinery thoroughly smear it with this mixture, and allow it to remain thus for twenty-four hours. Then go over it with a soft cloth, rubbing it clean. Treated thus, machinery often retains its brightness for several months. Bicycle riders would find this preparation of value.—Public Ledger, Philadelphia.

NEWSPAPER GOSSIP.

THE Daily Eye is a new four-page weekly, published by Lynn & Sharp at Long Beach, California.

THE Upper Des Moines Editorial Association will meet at Algona, Iowa, on January 14 and 15.

THE College City Chronicle, Lamoni, Iowa, gave its readers a four-page illustrated Christmas and New Year supplement with the issue of December 17.

THE Fishkill Daily Herald, Matteawan, New York, emulating its contemporaries in nearby towns, has enlarged

clearly printed, carefully made up, and contained some very tasty display in its advertising pages.

J. M. PAGE, secretary Illinois Press Association, has issued notice to members that the next meeting would probably be held in July, 1897, the exact date to be fixed later. Expressions from editors regarding this, and also respecting the programme, are asked for. His address is Jerseyville.

THE corpulent gentleman of the Boston Globe who advertises on his waistband that he has the largest circulation in

New England, seems to be able to prove his assertions. The averages of the Daily Globe for November, 204,376, and of the Sunday Globe, 236,870, are testimony to the popularity of this great paper and its advantages as an advertising medium.

AT a recent meeting of the Republican Publishing Company, publisher of the Republican, Mount Vernon, Ohio, made necessary by the death of Col. Charles Baldwin, president of the company, A. C. Dickinson was elected president and general manager; no other changes in officials. The stock held by Colonel Baldwin remains in the family, no stock being held by outside parties.

THE Journal Publishing Company has been incorporated at Akron, Ohio, the company acquiring the Evening Journal and the Sunday Journal, with a very complete newspaper plant. The incorporators are C. H. Wright, William T. Clark, D. A. McKenzie, George W. Sieber and Charles A. Marvin. The officers are: C. H. Wright, president, treasurer and editor; D. A. McKenzie, vice-president and secretary; W. T. Clark, business manager.

MRS. EZRA WHITE, wife of ex-Mayor White, who has been connected with the News-Press, Poughkeepsie, New York, for over four years, where she has

proven herself to be an energetic, brilliant and entertaining writer for the press, has surrendered her position, and after January 1 will reside at Albany, New York, with her niece, Mrs. Timothy L. Woodruff, wife of the newly elected Lieutenant-Governor, and will assist in entertaining the guests of her niece during the session of the State legislature

Courtesy " Photo-Beacon."

In the report of Mr. G. H. Henderson's feat in taking down Mr. W. J. Bryan's speech at Huntington, West Virginia, verbatim on a Remington typewriter, it was stated in these columns last month that Mr. Henderson's home was in



Photo by L. G. Biglow.

ADORATION.

from six to eight columns to the page, which seems quite venturesome, but as it is bright and newsy may prove successful.

THE Australian Star, of Melbourne, Australia, in a recent issue contained an interesting account of the lecture by Mr. Henry Franks, before the Engineering Association on the Mergenthaler linotype machine. The lecture was illustrated by means of lantern slides.

THE Gibson Courier, Gibson City, Illinois, issued a special Christmas edition of sixteen pages on December 11, the paper used being of a pink tint. The number was

Columbus, Ohio, instead of Columbus, Georgia. We make this correction at Mr. Henderson's request. In this connection Mr. J. H. Long, of the Huntington Daily Advertiser, writes that the report for his paper was taken by Mr. F. M. Hartman and Mr. R. M. Baker in shorthand notes, and that the report contained every word uttered by Mr. Bryan. The Advertiser, according to Mr. Long, was on the street within an hour after Mr. Bryan had finished. The Times did not appear until about 8:30 p.m. Copies of both papers are submitted for examination, showing the marked superiority of the Advertiser. Notwithstanding, Mr. Henderson's feat of reporting is a remarkable one.

THE Morning Telegraph, New London, Connecticut, has made a practice for a number of years of issuing a handsome souvenir at New Year's time. These are looked for with great interest by readers of that paper, and serve to advertise the sheet as no other method could. For 1897 Mr. Walter Fitzmaurice, the manager, has arranged a New Year's greeting that surpasses any ever issued. It consists of twenty-four leaves, 6 by 9 inches in size, with front and back cover, all tied with fancy baby ribbon, each leaf containing attractive baby pictures or children in some childish pranks, the whole assortment comprising over eighty kinds. The front cover is of tasty design in four colors and embossed, the wording under the picture of the little miss in the center being, "Good morning; have you read the Morning Telegraph?" A copy of the souvenir has been received by THE INLAND PRINTER, and we take occasion to congratulate the Telegraph on its enterprise and taste in putting out so creditable an advertisement.

TRADE NOTES.

W. B. Powell has purchased the Lacon (III.) Home Journal.

CHARLES B. PHELPS is now connected with the J. Harper Bonnell Company, of New York.

A. R. RAMSEY has moved his printers' roller factory from Filbert street to 201 Duponceau street, Philadelphia.

Fire at 60 High street, Cleveland, Ohio, destroyed the building of Whitworth Brothers, printers, on December 17. Loss, \$12,000 on building; \$8,000 on stock and machinery.

A SPECIAL point-feed, double-sixteen folder for small Bible work is on exhibition at the New York office of the Dexter Folder Company, 97 Reade street. It takes sheets ranging from 9 by 15 to 16 by 20 inches.

Newspaper Ink, a publication pertaining to newspaper making and advertising, formerly published at Kansas City, has been removed to St. Louis and will be issued weekly, beginning January 1. The Frank Leake Company continues as publisher.

BERNITZ & SCHULTE is the name of a new supply house for printers, lithographers and bookbinders in St. Petersburg, Russia. Among other firms for which they have the exclusive agency in the Russian empire are Berger & Wirth, inkmakers, of Leipsic, Germany, and Frankenthal, Albert Company, machine manufacturers, of St. Petersburg.

THE Patteson Periodical Press, publisher of Newspaperdom, is now situated in larger and more improved quarters in the Lupton building, 25 City Hall place, New York. The specialty of this concern is advertisement composition and printing of the higher class only. Its list of patrons comprises the best-known advertisers in the United States.

GOLDING & Co. have issued a new and very complete catalogue of their manufactures and the materials in which they deal, the whole forming a complete magazine extremely useful to the purchasing printer. The figures 1869-1897 remind us that they have been in business some years, and the catalogue under consideration shows the great scope

of their trade interests. In addition to the noted Golding jobber, an infinite variety of the latest stock cuts, type faces and ornaments are shown with prices. The catalogue will be sent to any address on request with postage.

THE consolidation of *Pointers*, published by the Great Western Type Foundry, of Kansas City, with *Newspaper West*, published by Ewing Herbert, Hiawatha, Kansas, was accomplished on January 1, and the two papers will hereafter be issued from Kansas City under the name of *Pointers and Newspaper West*. Mr. S. A. Pierce is the editor and publisher.

"THE RIGHT HAND OF THE PRESS" is the title of an interesting brochure on the subject of printers' rollers just issued by Mr. C. W. Crutsinger, manufacturer of printers' rollers, 18 North Second street, St. Louis, Missouri. A large number of well-known concerns give testimonials to the merits of the wares made by Mr. Crutsinger. The booklet is very neatly printed.

J. W. BUTLER PAPER COMPANY, Chicago, has issued an exceedingly tasty price list of correspondence stationery, printed on deckle-edge paper, with projecting covers, and tied with silk floss. The fancy stationery department of this firm, under the charge of Mr. S. H. Kimball, seems to be coming rapidly to the front, all the advertising issued by that department bearing the impress of his taste and good judgment.

THE Rock City Falls Paper Company, of Rock City Falls, Saratoga County, New York, made an assignment, December 1, to Walter P. Butler, of Saratoga Springs. The daily output was between twelve and thirteen tons, and fifty persons were employed. It is said creditors will be paid in full. Assignee Butler decided to continue the plant in operation under Manager C. E. Howland until the raw material was all worked up.

The Albany (N. Y.) Art Union has been incorporated with a capital stock of \$10,000 and three trustees: Edwin S. Sterry, Francis W. Stedman and Ralph W. Thacher. The Union is for the dissemination of art among professionals and amateurs. It will pay particular attention to photography and its development. The Union will conduct a photographic gallery and exhibition rooms, which will also be used for social and business purposes.

JOSEPH WETTER & Co. never used the same advertisement twice. The plate this month shows that the manager of their advertising department, Mr. William Wenz, is introducing more art into his advertisements as time goes by. It is one of the best the firm has ever shown. Some will no doubt agree with the gentleman who made the remark when he saw this ad., that the machine being reached for was "wetter than it used to be," but we will let this pass. The "Wetter" is all right, anyhow, in or out of the wet.

MR. D. B. UPDIKE, the Merrymount Press, Boston, announces that the English publishers of *The Quest* have decided to discontinue its issue, and that consequently the final number of Volume II, bearing the date of September, 1896 (but actually issued in October), concludes the English edition, and also the American edition, of which Mr. Updike is the publisher. For the annoying delay in the issue of recent numbers he has not been responsible. The excellent reception of the magazine in the United States has proved that the work of the "Birmingham School" of design is considered as among the freshest and sanest of the day; and Mr. Updyke will keep in touch with some of the designers represented in *The Quest* by employing them for decorative work in connection with the Merrymount Press.

Announcement is made that the entire business of Howard Lockwood & Co., 143 Bleecker street, New York, has been purchased by Howard Lockwood & Co., incorporated, who will continue it as heretofore in all its

branches, including the publication of the Paper Trade Journal, American Stationer, American Bookmaker, American Mail and Export Journal, "Lockwood's Directory of the Paper Trade," etc. The officers of the corporation are: C. Alers-Hankey, president; L. Alers-Hankey, treasurer, and Colin K. Urquhart, secretary. Mrs. Alers-Hankey, the senior member of the old firm and the president of the present corporation, was the widow of the late Howard Lockwood, who founded the business. Mr. W. P. Hamilton, the junior member of the old firm, retires from the business, his interest having been acquired by the company.

SPRINGFIELD PRINTERS' TECHNICAL CLUB, No. 4, gave a poster show in the Y. M. C. A. rooms, Springfield, Ohio, November 25-27, 1896. It was a success in every way. The exhibit consisted of the collections of Miss Jessie E. Daggett, Indianapolis, Indiana; the National Cash Register Company, Dayton, Ohio; Marco Morrow, Henry S. Limbocker and Will Breyfogle, Springfield, Ohio, together with some INLAND PRINTER posters and some from the press of The Winters Company, Springfield. The local press eulogized the exhibit in the warmest terms, some devoting as much as a column to it. One noticeable feature of the show was the class of people who viewed it. The very best and most highly educated were the most numerous in attendance. It was decided by all that it was a good educator. Several instances were noticed where people came in, sat down where they could get a good view and studied the posters for two and three hours at a time. This club expects to have a printers' fair in the near future, where specimens of letterpress and lithography will be exhibited from the leading houses in this country. Those who would like to have their productions exhibited can do so by communicating with Ed S. Ralph, Springfield, Ohio.

RECENT TYPE DESIGNS.

The American Type Founders' Company having made such a success of the Speaker, Baseball and Domestic series, have now brought out what they call Delmonicos.



DELMONICOS

Doric Italic Taylor Gothic Series 2 Bondage FLORENTINE OLD STYLE, NO. 2.

The font consists of ten characters, five chefs and five waiters. Samples of each are here presented. They have just cut a new letter, called Doric Italic, made in ten sizes, 6-point to 60-point, and also the Taylor Gothic, six sizes of which are now ready, 10-point to 48-point. We show sample

lines in this connection, and full pages of these elsewhere. We are advised that three new sizes of the Florentine Old Style, No. 2, are also ready for delivery—6-point, 60-point, and 72-point.

The Inland Type Foundry, St. Louis, has brought out the Skinner series in eight sizes, from 6-point to 30-point; and the Bruce series in ten sizes, from 6-point to 24-point, including three sizes on the 6-point body. Their Invitation

14-Point and 12-Point Sizes SAINT JOHN OUTLINE

Skinner Series 8

Invitation Script, Made in 3 Sizes

BRUCE LETTER \$10



BHODES



INDUSTRIALS

Script, a page of which is shown in this issue, is another new one, made in three sizes, 12-point, 18-point and 24-point. They have also added two new sizes of the St. John Outline, 12-point and 14-point. Among their other novelties are the Rugbys and Industrials, samples of which are here shown.

Among the new type faces recently brought out is the handsome old style series cast by H. C. Hansen, Boston, Massachusetts, a page of which is shown elsewhere. It is made in ten sizes, from 8-point to 48-point, in upper and

Hansen Old Style Series

lower case, and resembles somewhat the Jenson and Mazarin faces. A line is shown herewith.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

TYPEWRITER LETTER IMITATORS.

The majority of printers realize that it is useless to attempt reproducing imitations of typewriter letters unless the process used embraces the basic principle of the typewriter. The principle of the Hallett process is precisely the same as that of the typewriting machine, and accomplishes the true typewriter effect by doing with a whole form of type exactly what the typewriter does a letter at a time, namely, print through an inked ribbon. No special apparatus is required, and the work can be done on any ordinary job printing press, the make-ready being very

simple. The process is protected by patents, and includes those formerly owned by Charles E. Adamson, of Muncie, Indiana, and George W. Weaver, of Rochester, New York. Further information may be obtained of Albert Hallett, Boston, the owner of the patents.

THE CHEAPEST NOT ALWAYS BEST, BUT THE BEST ALWAYS CHEAPEST.

Until a printer has used a Gally Universal Platen Press, he cannot realize the difference between the best and the second-best in job presses. On no other type of job press can really first-class printing be done. Send for the Gally Universal catalogue de luxe to the nearest branch of the American Type Founders' Company.

BOOK-CASE MACHINES.

The statement made in the last number of THE INLAND PRINTER regarding book-case machines is misleading in some respects. We find that a machine was brought out some three years ago by T. W. & C. B. Sheridan, and that it has been running successfully ever since. One of these machines has been in the establishment of Donohue & Henneberry, Chicago, for two years, and has been turning out cases at a speed of from eight to ten thousand per day in the most satisfactory manner. The W. B. Conkey Company, Chicago, also have one in use which they have had for nearly a year. The machines are also used quite extensively in the eastern cities. A full description of this case-making machine of Sheridan was given in THE INLAND PRINTER for September, 1895. One advantage claimed for this machine over others of a similar nature is that the cloth comes in from the roll, being fed automatically and cut off at the proper place, thus giving the machine great advantage over those where separate pieces of cloth have to be fed by hand. Full particulars regarding the Sheridan machines can be obtained by referring to the article mentioned above, or by writing to the house for descriptive circular, at 2 Reade street, New York, or 413 Dearborn street, Chicago.

RELIANCE LEVER CUTTER.

No more satisfactory and flattering testimony as to the merits of a paper cutter could be had than is contained in the fact that "since its introduction two and a half years ago there have been no complaints nor calls for repairs, either on account of weakness or defective materials or workmanship." Four hundred and fifty Reliance lever cutters have been sold with the above result, and the manufacturers further state, as indicative of its correct structure, accuracy and strict interchangeableness, that the first and last cutters built are exactly alike in every respect - that no changes have been found necessary or desirable. Among other points in the Reliance on which the manufacturers, Paul Shniedewend & Co., Chicago, lay stress are its few parts, the broadness and strength of the bearings and strain-bearing parts, the deep shear cut, and absence of adjustments, making a cutter well suited to its name, Reliance, defined by Webster's, thus: "Anything on which to rely; sure dependence; ground of trust."

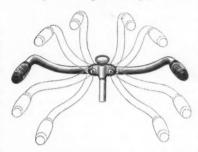
THE WHITLOCK PRESSES.

The new crank movement of the Whitlock press has been demonstrated to be mechanically the most perfect of all new bed movements. Having an easier motion over the centers and being constantly in gear, requiring no exact timing for close connection of gearing, it can therefore be made more durable than any other new movement. The company has recently put it on the two smaller sizes of the two-roller two-revolution presses, as shown in their advertisement in

this issue, and also put it on the 29 by 42 inch four-roller size. The next larger size press, 35 by 47 inches, will be ready within four or five weeks. Mr. Ahlstrom, the New York agent of the company, informs us that last month's business was singularly successful, and that numbers of Whitlock presses are being placed in offices in different parts of the country. We are informed that the company has recently received an order from the Government for seventeen of their machines, which certainly speaks well for the Whitlock.

A NEW BICYCLE HANDLE BAR.

The evolution of the bicycle is well worth considering; from the "dandy-horse" of half a century ago to the "safety" of the present day; from a curiosity or a fad to a



practical machine adapted to business and pleasure. Inventors have been, and are still, taxing their ingenuity to further improve the wheel, adding to the comfort of the rider and durability to the machine. The illustration shows a

new adjustable handle bar just patented by the Challenge Machinery Company, Chicago, which can be adjusted to any position without dismounting. It is raised or lowered by the simple turning of a small hand wheel in the center and the position changed to suit condition of road or rider.

BRAINS THROWN IN.

The taste of the printers has been hit by the new Satanick and Jenson Italic series, specimens—lovely specimens—of which have just been prepared by the American Type Founders' Company. While the old line type founders are still harping on that ancient tune about what *metals* they put in type, the American Type Founders' Company is putting brains into its type. Printers who buy type in which brains is a chief ingredient, are getting a value not to be estimated in mere dollars, and we say this without any disrespect to the useful dollar. Satanick is devilish good. Jenson Italic suggests Jenson Old Style, to which it is a companion series.— The Ohio Newspaper Maker.

THE HERCULES GAS ENGINE.

The Hercules Gas Engine Works, of San Francisco, have made a great success with the "Special Hercules" 2½ horse-power gas or gasoline engine which has lately been placed on the eastern market. The trade has wanted a light, simple, strong and absolutely reliable power at a reasonable price, and it is quite apparent the want has been filled, the builders reporting a great many sales.

THE "NIAGARA" AUTOMATIC PAPER-FEEDER.

One of the most serious difficulties which the originator of automatic paper-feeding machines had to meet was that of devising a feeder which would positively separate the sheets and feed but one at a time. This requirement has been effectually met in the construction of the "Niagara." It differs from other machines of the kind in respect to the fact that the work of feeding becomes easier as the supply of sheets is exhausted, the opposite effect being the case when the feeding is done from a pile. Strong points for the "Niagara" are its simplicity and its compactness. It rests upon the feed-board and therefore requires no additional

floor space. Its speed is limited only by that of the press it feeds. Its register is absolutely correct. A detailed description of the machine and its operation has been given in a previous number of this journal. Since then some important additions and improvements have been made which materially assist in establishing its claim to be one of the most wonderful inventions of the day. Some of the largest publishing houses of the country are using it on printing presses and folding machines, and its universal adoption seems to be only a question of time. An illustration appears on page 464.

A MANUAL OF PHOTO-ENGRAVING.

It seems certainly not more than ten or twelve years ago that wood engravers and steel engravers all over the world were thrown into an uproar by the new process of photoengraving. It was a great secret then; few in this country knew anything about it; experimenting was the order of the day, and the few that succeeded in producing even ordinary plates were regarded as wonders. This marvelous process is no longer a secret, although success in photo-engraving means close study and application as much today as it ever did. The persons who can best appreciate "A Manual of Photo-Engraving," by H. Jenkins, are those who have worked and perspired over the many tantalizing problems that present themselves at nearly every turn in the photoengraving shop. It is a little 16mo of 129 pages, and it covers the whole problem of photo-engraving, including line, half-tone and color work, and the printer will also find the hints on "overlaying" and "underlaying" of much value. The man who does the photographing will find his work just as concisely and explicitly described in this book as the man who blocks the plates. It is published by The Inland Printer Company of Chicago; price \$2 .- Boston

COLUMBIA CALENDAR FOR 1897.

The twelfth annual issue of the Columbia pad calendar has made its appearance in more pleasing form than ever before, having scattered through its daily leaves many charming illustrations, with an appropriate thought or verse for each day in the year. Among the topics are bicycling, outdoor life and good roads. The cycling fraternity, to say nothing of the general public, has acquired a decidedly friendly feeling for the Columbia calendar, and its annual advent is always looked forward to with interest and pleasure. The calendar can be obtained for five 2-cent stamps by addressing the calendar department of the Pope Manufacturing Company at Hartford, Connecticut.

A CENTURY AGO.

There is just one type foundry in America that is a century old—the celebrated MacKellar, Smiths & Jordan Foundry, the Philadelphia branch of the American Type Founders' Company. This company has just issued a two-color folder set entirely in type made from punches cut more than a century ago. This folder, which is intended to advertise the merits of the best and cheapest lever paper cutters, staple binders, and wire stitching machines, may be had on application to the nearest branch of the American Type Founders' Company. This antique, simple yet beautiful specimen of printing will be admired by all recipients.

A NEW PAPER WEIGHT AND CALENDAR.

The Paper Mills' Company, Marquette building, Chicago, has just manufactured one of the most useful and attractive souvenirs ever gotten out by a paper house. It is a daily calendar for 1897, there being a sheet for each day in the year, with a blank space for daily memoranda. The whole pad is

inclosed in a bronzed box in the form of a bale of paper with the wording on top "The Paper Mills' Company, Chicago, U. S. A." It is a combination paper weight and calendar, and one that will always be kept in sight and prove a useful adjunct to the business desk. The souvenirs are too expensive for general distribution, but they will be pleased to send them to large consumers of paper upon receipt of 30 cents.

PRINTING FOR PROFIT.

Printers of half-tone cuts and fine colorwork can find in the Golding Art Jobber a press that for quantity of product, quality, and convenience in handling, is ahead of all competition. It is not enough, now, to do work well; it must be done quickly, else there can be no profit. The Art Jobber has four form rollers, a full length automatic brayer fountain, a duplex distributor (found only on the Golding presses), and possesses strength far in excess of any strain that is likely to be put upon it in letterpress printing or embossing. Made by Golding & Co., Boston, New York, Philadelphia and Chicago.

LAURELS FOR PRINTERS.

All printers cannot be "printer laureates," but all may obtain Laurel Borders. These borders, issued last summer, have hit the market hard. They are inexpensive, wonderfully flexible, consist of seven characters each, can be worked in one or two colors, and are very low-priced. The Century magazine uses them with good effect. Specimens free on application to nearest branch of American Type Founders' Company.

ORCHARD GAS STOVES FOR BOOKBINDERS.

Attention is directed to the advertisement of the Orchard gas stoves on another page of this issue. They are for printers, bookbinders, electrotypers, and in fact any lines where heat is required for melting metal, heating glue pots, fine tempering of dies, etc. For purposes of this kind the stove cannot be surpassed and the price is moderate. The multitubular atmospheric burner with which the stoves are fitted gives the greatest heating power with the least consumption of gas, the latter being at least twenty-five per cent less than in any other burner made. It is more durable, being made in one casting, and is practically indestructible.

WANT ADVERTISEMENTS.

We will receive want advertisements for The Inland Printer at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 23d of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

BOOKS.

ALL LIVE PRINTERS op's "Practical Printer,"
"Job Printers' List of Prices the "Specimens of Job Work," Book," price \$3; the "Printers' grams of Imposition," price 50 Bishop, 165 Pearl street, Bosers. Handiest and most useful All who are starting in busi-



should have H. G. Bish-200 pages, price \$1. Also his and Estimate Guide," price \$1; price \$2; the "Printers" Order Ready Reckoner" and "Diacents each. Sold by H. G. ton, Mass., and all type foundworks published for printers. ness need these books.

A GENTS WANTED FOR THE OFFICIAL MEMORIAL of the World's Columbian Exposition, by the Joint Committee on Ceremonies, a handsome, glit-edged book of 320 pages, 8 by II inches in size, printed on the best of enameled paper in the highest style of the art, and containing the full reports of the dedicatory and opening ceremonies, and other matter of equal interest concerning the grandest fair ever held. It is copiously illustrated with fine full-page half-tone engravings of all the World's Fair buildings, views on "Midway," and with portraits of the officials and others connected with the Fair. It is not merely a picture book, but contains facts and figures which will prove more valuable and interesting as time goes on. Agents can make large profits in handling this book. Write us for prices and information. THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monore street, Chicago.

BOOKS.

AGENTS WANTED—For "The People's Bible History," the latest and most popular work on Biblical topics. Prepared in the light of most recent investigations by some of the foremost thinkers in Europe and America. Copiously illustrated. Edited by Rev. George C. Lorimer, LL.D., with an introduction by Right Honorable William Ewart Gladstone, M. P. The best selling book extant. Write for circular and information to THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.

COMPLETE SET of "The American Art Printer," 6 vols., \$3; original price, \$13.50. J. D. WHITE, 40 W. Twelfth street, N. Y.

OLD CATO—The best written and most interesting book ever issued relating to that noble animal, the dog. Anyone having the care of or any affection for canines will find it of absorbing interest. The autobiography of a Newfoundiand dog, designed to show a dog's view of dogs' life, and with it many views of human life. 664 pages. Handsomely illustrated. Elegantly bound. A book of value to young or old readers, and one an agent can do well with, as it appeals to all classes. Solicitor's outfit free. Sample copy \$i. Exclusive territory given. Write for particulars. THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.

PATTERSON'S Portfolio of Practical Printing—the best collection of Practical Ideas for Progressive Printers ever issued; an idea-giving publication; grand in conception and thorough in execution; a high degree of skill exhibited in the arrangement and display of type lines, rule and borders; the presswork is a feature; combined, it is a rare work of artistic originality. These specimens, each and every one, are practical. Not gilded, graudy colored plates, but something that will prove of benefit to the foreman as well as apprentice; with this book, any printer can do high-grade work. This work, neatly bound in art cover, may be obtained from the publisher. The price will be \$\frac{1}{2}\$, and the specimens are worth any printer's \$\frac{1}{2}\$. "PATTERSON," Progressive Printer, Benton Harbor, Mich.

PRINTERS — Mail \$5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO., 1921 Kinney avenue, Cincinnati, Ohio.

PUBLISHING FOR PROFIT has illustrated plans and diagrams, and full practical working instructions for arranging every department of a newspaper composing room. Worth \$50 to any publisher; costs 50 cents. DEARING, American Type Founders' Co., Portland, Ore.

SOLD EVERYWHERE—"Some Advertising that Advertises." Few to close, 60 cents. WRIGHT, ELECTRIC PRINTER, Buffalo, N. Y.

FOR SALE.

FOR SALE—Johnston Steel Die Power Stamper, with wipers, chest and two fountains, for less than half cost. "N 12," INLAND PRINTER.

FOR SALE—One Emmerich & Vonderlehr Bronzing Machine for cards and photo-mounts; one-third original price. B. W. FAY, 27 South Clinton street, Chicago.

FOR SALE—Seventeen tons of body type (various sizes), secondhand; in good condition. Will be sold in large or small lots, cheap for cash. Also news stands and cases. "N 16," INLAND PRINTER.

FOR SALE—Several Thorne typesetting machines (brevier), complete and in good running order. One of them has been overhauled and refitted at company's factory, Hartford. They are money-savers and a great bargain for a progressive printer. "N 15," INLAND PRINTER.

FOR SALE—98 electrotypes and copyright for manufacturing "Turner's Imposition Sheets" (20 forms). Sample sheet, circular and price mailed for 2-cent stamp. G. F. TURNER, 208 Twenty-fourth place, Chicago.

NEW and secondhand news and job presses, type, cases, belting, hangers, shafting, etc. Write for catalogue and large discounts. Give list of supplies wanted. ALEX. McKILLIPS, 421 South street, Harrisburg, Pa.

FOR SALE—One Washington hand press and two photogravure presses, in first-class order. For particulars, address A. MUGFORD, engraver and electrotyper, Hartford, Conn.

HELP WANTED.

PROOFREADER—A competent person, for a good office, producing best class of book and job work, may procure a permanent position. Must be a practical printer. State terms and references. JOS. EICHBAUM & CO., Pittsburg, Pa.

WANTED—An experienced envelope-maker; one who understands envelope machinery, all kinds of special handwork, the printing, the making of gum, the most economical cutting of stock, and can give estimates. Good proposition to man that can manage factory. "N 20," INLAND PRINTER.

WANTED, non-union foreman on Pacific Coast, who is willing to work and knows how. Must be competent to take charge of job office. Permanent. References. "N 24," INLAND PRINTER.

SITUATIONS WANTED.

A SOBER, INDUSTRIOUS and up-to-date job printer, 12 years' experience, desires situation as foreman, but will accept position at the case; can furnish first-class references as to ability and character; work has been highly complimented in this journal. "N 31," INLAND PRINTER.

ARTIST-Pen and brush, wants situation. B. A. HAINES, 67 Driving Park avenue, Rochester, N. Y.

COMPETENT PROOFREADER and typographic designer desires position with first-class book printing house east of Chicago. "N 11," INLAND PRINTER.

COMPOSITOR — First-class German-American jobber; expert ad. man and all-round printer; has up-to-date and original ideas, and is capable of taking charge; desires a situation where good workmanship, competence and faithful service are appreciated. All references. "N 28," New York office INLAND PRINTER.

FIRST-CLASS PROOFREADER wishes situation with publishing house in Chicago. Practical printer; edit copy; O. K. forms for press; A1 references. Address W. J. BYRNES, Secretary, Chicago Society of Proofreaders, 56 North State street, Chicago.

FOREMAN (JOB) — Open for engagement. First-class and up-to-date. Can estimate, etc. "M," 11 Beaver street, Albany, N. Y.

FOREMANSHIP of a large country office, by a first-class all-round printer. J, 2234 Fifth avenue, Troy, N. Y.

LINOTYPE MACHINIST — Skillful, sober and reliable.
Expert on Mergenthaler. References from present and previous employers. "N 27," INLAND PRINTER.

NOT "carrying the banner," but anxious to make a change —two job comps. One first-class platen pressman. South preferred. "N 23," INLAND PRINTER.

PHOTOGRAPHER in line, half-tone and three-color work, desires position with reliable house. "N 19," INLAND PRINTER.

POSITION — By an all-round pressman; cylinder and platen. Will go anywhere. "N 26," INLAND PRINTER.

PROOFREADER WANTS SITUATION — Rapid on newspaper; close on book, job, etc.; experience on wide range of reading; edit copy; thorough practical printer; general newspaper experience. "N 29," INLAND PRINTER.

SITUATION WANTED — By an electroty pe foreman, desirous of making a change. Ten years connected with first-class establishment. Thoroughly practical in every detail, from molding to finishing. Can furnish some capital with a view to partnership. "N 25," INLAND PRINTER.

SITUATION WANTED — By practical job printer as foreman of country office. Learned trade in country. Best city references. "N 21," INLAND PRINTER.

UP TO DATE; competent; good judge of stock; at present foreman of large office in Eastern city. Having resigned, will be disengaged January 1; desire position in Southern or Western city. Practical printer. "N 14," INLAND PRINTER.

WANTED—Position by linotype machinist capable of handling book or newspaper plant. Reference furnished. "N 17,"

WANTED—Situation by reliable, all-round jobber, capable of taking charge. Best reference. "P. W. J.," 20 Grant place, Washington, D. C.

WANTED—Steady "sit." by an all-round job and ad. man, of ten years' experience, in first-class office; not union man, but eligible; understand bookwork; always work to interest of my employer; sober and industrious; married. Don't think because I advertise from a country town that I am not a good printer; my work and references will convince you different; state wages; some city preferred. B. S. McKIDDY, Princeton, Mo.

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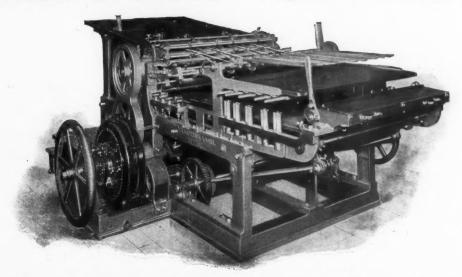
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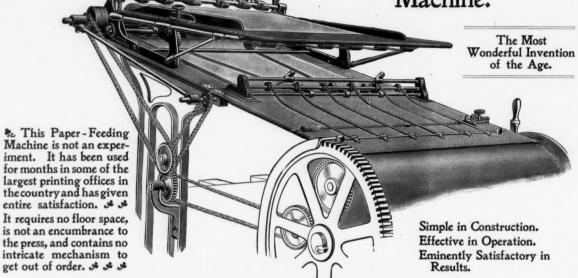
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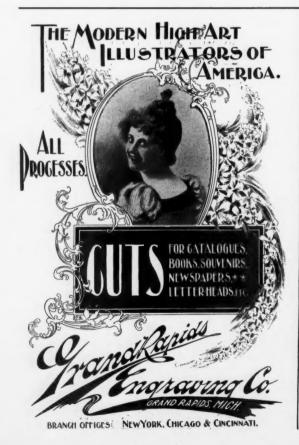
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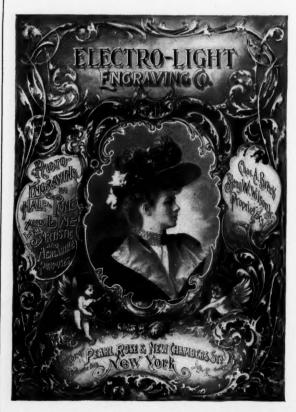
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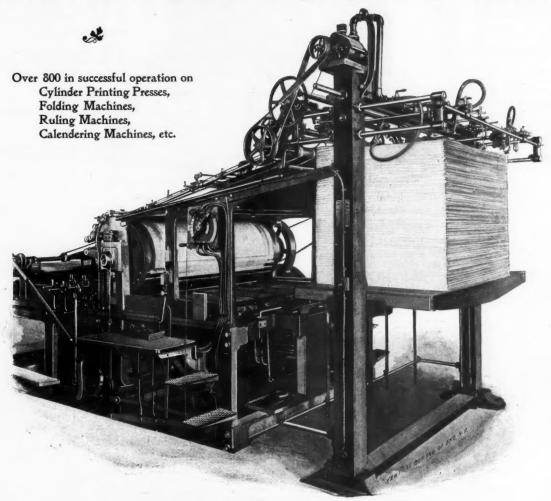
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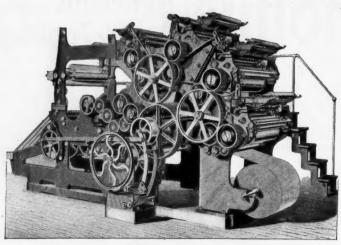
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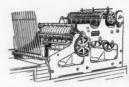
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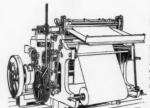
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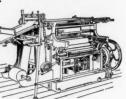


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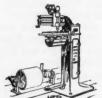




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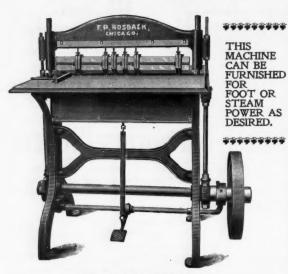
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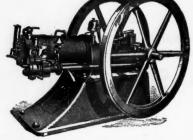
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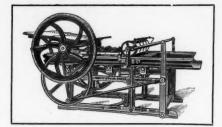
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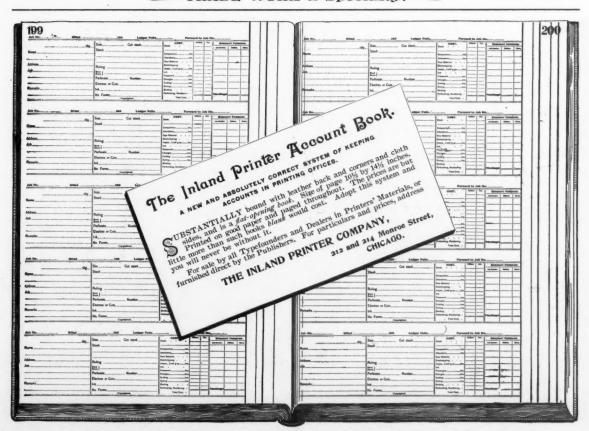
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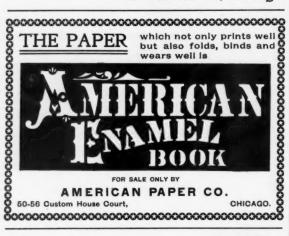
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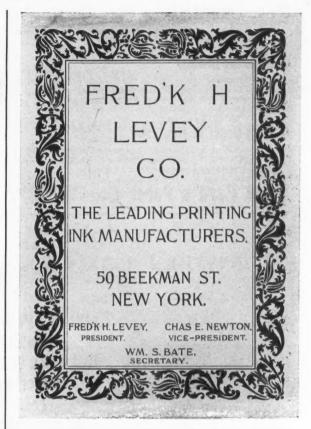
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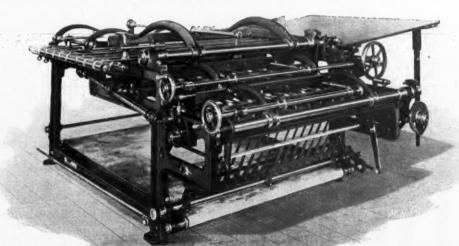
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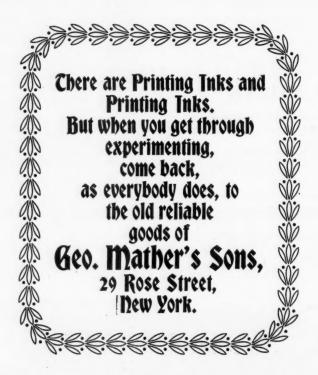
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Indianapolis Live S	toole	Low	-	-16			
"Wichita Eagle,"	UUCK	JUII	111	B1 (VIII	ichi	ta, Kan.
Berry Printing Co.,				3	Cane	20 (ity, Mo.
T. L. Eastburn & S					ralis	Mol	ile, Ala.
Geo. M. Bradt,	Oity			ha	tta	THUE	a, Tenn.
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TO INDAND PRINTER BUSINESS DIRECTORY.

THE FIRMS ENUMERATED IN THIS DIRECTORY ARE RELIABLE AND ARE COMMENDED TO THE NOTICE OF ALL CONSUMERS OF PRINTERS' WARES AND MATERIALS.

Insertions in this Directory are charged \$7.00 per year for two lines, and for more than two lines \$2.00 per line additional.

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Ireland, H. 1., 925 Chestnut street, Philadelphia.
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Marston, Geo. W., Portsmouth, N. H. Editorial
circular and advertisement writer. Six halfcolumns, \$2.00.

Wady, Clifton S., 27 School street, Boston, Mass. I write illustrated advertising. Correspondence solicited.

Woolfolk, Chas. A., 446 W. Main street, Louisville, Ky. Writes ads. that will make your business grow.

Zingg, Chas. J., Farmington, Me. Ads., book-lets and folders that pay.

BINDERS' MACHINERY.

Fuller, B. C., & Co., 28 Reade street, New York. Stitching and folding machines, etc.

Hickok, W. O., Manufacturing Company, Harrisburg, Pa. Complete rulers' outfits — complete binders' outfits.

BOOKBINDERS' SUPPLIES.

American Strawboard Co., 71 and 73 W. Monroe street, Chicago. Bookbinders' supplies.

Slade, Hipp & Meloy, 300 Wabash avenue, Chicago. Also paper-box makers' supplies.

BRASS TYPE FOUNDERS.

American Type Pounders' Co. See list of branches under Type founders.

Missouri Brass Type Foundry Co., 1611 S. Jefferson ave., St. Louis, Mo.

CARDS AND CARDBOARD.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CYLINDER AND JOB PRESSES, CUTTING MACHINES, ETC.

James, George C., & Co., 126 Longworth street, Cincinnati, Ohio.

CYLINDER PRESS MANUFACTURERS.

American Type Pounders' Co. sells Cottrell Country, Monarch and Paragon presses and Campbell hand cylinder presses.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.

CYLINDER PRESS MANUFACTURERS.

Hoe, R., & Co., New York. Manufacturers print-ing presses, electrotype machinery and print-ing materials.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Loveloy Company, 444 and 446 Pearl street, New York.

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American Wax & Paper Mfg. Co., 199 Franklin street, New York. Superior to beeswax at one-third the cost.

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Bright's "Old Reliable" St. Louis Electrotype Foundry, 211 North Third street, St. Louis, Mo. Work in all branches.

Campbell & Blum Co., 132 Longworth st., Cincinnati, O. Every description of electrotyping

Drach, Chas. A., Electrotype Co., corner Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Juergens Bros. Co., 148 to 154 Monroe street, Chicago. Also process engravers. Zeese & Sons, A., half-tone engravers, zinc etchers, map and wood engravers, electro-typers, 300-306 Dearborn street, Chicago.

ENGRAVERS.

Binner Engraving Co., zinc etchings, half-tones, wood engravings, color work. Fisher Building, Chicago.

Brown-Bierce Co., Dayton, Ohio. Engravers by all methods, and electrotypers. Fine mechanical engravings our specialty. Prices low.

ETCHING ZINC.

Bruce & Cook, 186-190 Water st. and 248 Pearl st., New York. Pure etching zinc a specialty.

FOLDING MACHINES.

Bennett Folder.—Rockford Folder Co., Mfrs., Rockford, Iil. Cable address, "Folder."

Brown Folding Machine Co., Erie, Pa. Write for circulars and information.

INK MANUFACTURERS.

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Buffalo Printing Ink Works, Office and Factory, 10 to 20 Brace street, Buffalo, N. Y.

Golding & Co., Boston, New York, Philadelphia and Chicago. "Owl" brand fine blacks and

Johnson, Chas. Encu. & Co., 509 South Tenth street, Philadelphia, Pa. Branches: 529 Com-mercial street, San Francisco; 45 and 47 Rose street, N. Y.; 99 Harrison street, Chicago.

Morrill, Geo. H., & Co., 146 Congress st., Bos-ton; 17 to 31 Vandewater st., New York; 341-343 Dearborn street, Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

Queen City Printing Ink Co., The, Cincinnati and Chicago.

Robinson, C. E., & Bro. (Gray's Ferry Printing Ink Works). Manufacturers of printing inks, 1%-198 South Clark street, Chicago.

Roosen Ink Works, 31 and 33 S. Fifth st., Brooklyn, N. Y.; 34 and 36 W. Monroe st., Chicago.

Thalmann Printing Ink Co., St. Louis and Chicago. Mfrs. job, book and half-tone cut inks.

The Ulimann & Philpett Mfg. Co. Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

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Kent & Haly, 250 Plymouth st., Brooklyn, N. Y. All kinds of printing machinery.

JOB PRINTING PRESSES.

American Type Founders' Co., general selling agents for Gally Universal presses.

Bronson Printers' Machinery and Warehouse Co., Manufacturers Old Style Gordon press, 48 and 50 N. Clinton street, Chicago.

Golding & Co., Boston, New York, Philadelphia and Chicago. Golding Jobber and Pearl presses, fastest, strongest and most quickly made ready.

Universal Printing Press, embossers and paper-box cutting and creasing presses. General selling agents American Type Founders' Co. Address nearest branch, as per list under head of Type Founders.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

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White, L. & I. J., Buffalo, N. Y., manufacturers of paper-cutting knives; superior quality.

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Machinery for the whole Paper Industry..



No.	C	ut.	Hand	power.	Steam	m power.	Self	clamp.	Indi	cator.	Ga	uge.
	Cm.	Inch.	Mk.	\$	Mk.	\$	Mk.	\$	Mk.	Mk. 8		*
AB	50	19¾	425	101.20	550	131.00	150	35.70	100	23.80	80	19.10
ABa	55	21%	485	115.50	610	145.50	160	38.10	105	25.00	80	19.10
AC	60	231/6	575	136.90	700	166.90	175	41.70	110	26.20	85	20.25
ACa	65	251/4	650	154.75	775	184.75	185	44.00	115	27.40	85	20.25
AD	71	28	740	176.20	865	206.20	200	47.60	120	28.60	90	21.45
ADa	76	30	825	196.45	950	226.50	220	52.40	125	29.80	90	21.45
AE	83	321/4	950	226.20	1075	256.20	240	57.15	125	29.80	95	22.55
AEa	91	3534	1050	250.00	1175	280.00	250	59.50	130	31.00	95	22.55
AF	95	371/4	1150	273.80	1275	303.80	260	61.90	135	32.20	100	23.80
AFa	100	3914	1250	297.60	1375	327.60	280	66.65	140	33.35	100	23.80
AG	108	42	1400	333.35	1525	363.35	315	75.00	145	34.50	105	25.00
AGa	113	441/2	1500	357.15	1625	387.15	325	77.50	150	35.70	105	25.00
AH	120	4734	1600	381.00	1725	411.00	340	81.00	155	37.00	110	26.20
AHa	140	55	1950	465.20	2075	494.20	365	86.90	160	38.10	115	27.40
AI	160	60	2275	541.65	2400	571.65	390	92.90	160	38.10	120	28.60
AJ	210	821/4		*****	4700	1,119.20	500	119.00	200	47.60		****

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Seven hundred hands employed.

Yearly production about 3,700 machines. Discount to retailers.

Including two of the best knives, two cutting sticks, screw key and oil cup.

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THE INLAND PRINTER BUSINESS DIRECTORY-Continued.

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1

PAPER-BOX MACHINERY.

American Type Founders' Co., general selling agents for Gally Universal paper-box cutting and creasing presses.

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American Type Founders' Co., cutters of all standard makes on sale at all branches.

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Coes, Loring, & Co., Worcester, Mass. Makers of paper-cutter knives. Best temper, un-equaled finish.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives. Scientific tempering.

Simonds Mfg. Co., Chicago, make keen-cutting paper-knives. Established 1832. Long experience. Most modern tempering. Appliances in every department up to date.

PAPER DEALERS AND MAKERS.

Chicago Paper Co., 120 and 122 Franklin st., Chicago. Headquarters for printers' supplies.

Elliot, A. G., & Co., 30 to 34 South Sixth street, Philadelphia. Paper of every description.

illinois Paper Co., 181 Monroe street, Chicago. Book, Cover, Document Manila papers, etc.

Kastner & Williams Paper Co., writing, ledger and bond papers, Holyoke, Mass.

Taylor, Geo. H., & Co., 207 and 209 Monroe st., Chicago. Everything in paper for the sta-tioner, lithographer, printer and publisher.

PHOTO-ENGRAVING.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.

Maurice Joyce Engraving Co., 414 Eleventh street, N.-W., Washington, D. C., unexcelled half-tone and line engraving.

Sanders Engraving Co., 314 N. Broadway, St. Louis, Mo. Photo and half-tone engravers.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS' ELECTRIC LAMPS.

Colt, J. B., & Co., 115-117 Nassau st., New York. Mfrs. of self-focusing are electric lamps. Ac-knowledged by well-known firms to be the best.

PHOTO-ENGRAVERS' AND ELECTRO-TYPERS' MACHINERY.

Royle, John, & Sons, Essex and Straight streets, Paterson, N. J. Routing machines, routing cutters, saw tables, shoot planes, etc.

PRINTERS' MATERIALS.

American Type Founders' Co., "everything for the printer."

Bronson Printers' Machinery and Warehouse Co., new and secondhand machinery and sup-plies, 48 and 50 N. Clinton street, Chicago.

PRINTERS' MATERIALS.

Gehlert, Louis, printers' and stereotypers' blan-kets, 204 E. Eighteenth street, New York.

Hamilton Mfg. Co., Two Rivers, Wis. Mfrs. of cases, stands, cabinets and all printers' wood goods.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Printers' woodwork of all kinds—cabinets, cases, wood type, patent steel furniture, etc. Dealers in metal type and machinery.

Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

Simons, S., & Co., 13-27 N. Elizabeth st., Chicago. Make cabinets, cases, galleys, and everything of wood used in a printing office. Make bookbinders' boards and engravers' wood. Send for our illustrated catalogue.

Washington Type Foundry, N. Bunch, proprietor, 314-316 8th st., N. W., Washington, D. C.

Wells, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.

Wesel, P., Mfg. Co., 82 Fulton street, New York.
Manufacturers of patent stereotype blocks,
patent composing sticks, brass and steel rule,
galleys, etc.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.

Bendernagel & Co., 521 Minor st., Philadelphia. Gelatin and lithographers' rollers.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865. Hart & Zugelder, 117 N. Water street, Rochester, N. Y. Padding glue,

Norman, J. E., & Co., 421 Exchange Place, Baltimore, Md. Established 1840. Samples forwarded free of charge.

Stahlbrodt, Edw. A., 18 Mill street, Rochester, N. Y. Roller composition and flour paste.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Wild & Stevens, 148 Congress street, Boston, Mass. Improved Standard and Anglo-Amer-ican compositions.

TYPE FOUNDERS.

TYPE POUNDERS.

American Type Pounders' Co., sole makers in United States of copper alloy type, self-spacing type, music type, Greek type. Greatest output, completest selection, most original designs. For sale at following branches:

Boston, 150 Congress st.

New York, Rose and Duane sts.

Philadelphia, 606-614 Sansom st.

Baltimore, Frederick and Water sts.

Buffalo, 33 Ellicott st.

Pittsburgh, 33 Third ave.

Cleveland, 239 St. Clair st.

Cincinnati, 7 Longworth st.

Chicago, 139-141 Monroe st.

Milwaukee, 89 Huron st.

St. Louis, Fourth and Elm sts.

Minneapolis, 24-26 First st., South.

Kansas City, 533 Delaware st.

Omaha, 1118 Howard st.

Denver, 1616 Blake st.

Portland, Second and Stark sts.

San Francisco, 405 Sansome st.

Bruce's, Geo., Sen & Co., 13 Chambers street.

Bruce's, Geo., Son & Co., 13 Chambers street, New York.

Dominion Type Founding Co., 780 Craig street, Montreal, Canada. Manufacturers of the cel-ebrated Excelsior Hard Metal Type, and dealers in presses, supplies, and everything for the printer.

Farmer, A. D., & Son Type Founding Co., 63 and 65 Beekman street, New York; 111-113 Quincy street, Chicago.

Graham, John, type founder, 451 Belden avenue, Chicago. Send for specimen sheet.

Hansen, H. C., type founder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217-219 Olive st., St. Louis, Mo. Inventors of standard line type.

Newton Copper-faced Type Co., 14 Frankfort st., New York. Estimating cost deduct quads.

Pacific States Type Foundry, San Francisco, Cal. All printers' supplies.

WOOD TYPE.

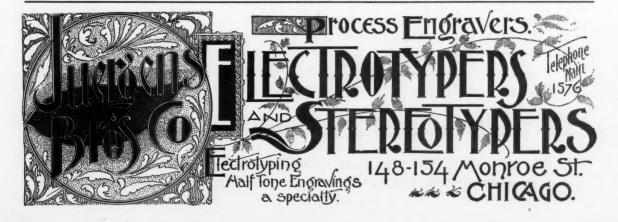
American Type Founders' Co. carry in stock most complete stock of wood type in the world.

American Wood Type Co., South Windham Conn. Send for catalogue.

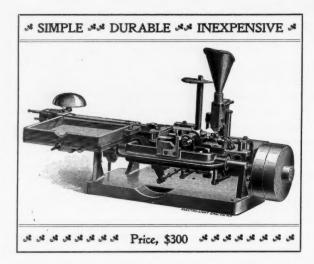
Hamilton Mig. Co., Two Rivers, Wis. Manufac-turers of wood type, borders, ornaments, wood rule, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Wood type unexcelled for finish. Wood rule, borders, reglet, furniture and all wood goods.

Wells, Heber, 157 William street, New York. New specimen book of beautiful faces.



The Chadwick



Typesetter

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USES ORDINARY TYPE. NO SPECIAL NICKS.

典典

Sets any length of line, and is operated successfully by any compositor.

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Sole Manufacturers

MAGUIRE & BAUCUS, Limited,

44 Pine Street, New York.



THE LATEST AND BEST WORK!

A book of practical instructions for producing photo-engraved plates in relief-line and half-tone; with chapters on dry plate development and half-tone color work.

MR. JENKINS gives in this treatise the latest practical developments in the art of making photoengravings. No pains have been spared to make the work of utility, and all generalizing has been avoided. No theories are advanced. The instructions have all been demonstrated by practical work in regular engraving establishments, and it is no exaggeration to say that the Manual is the first publication giving practical information on American Process Engraving. Profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs.

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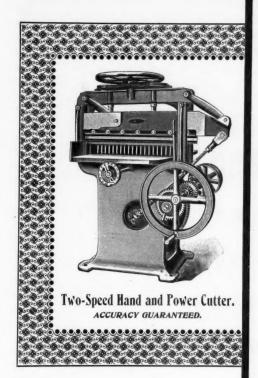
JULES M. GASPARD, J. C. LEYENDECKER, FARNY, JOHN SLOAN, W. L. WELLS, FRED RICHARDSON, T. B. METEYARD, LOUIS BRAUNHOLD.

Mechanically the book is very attractive, being printed from new plates on highly enameled, heavy paper, with binding in light brown buckram, gold embossed. Price, \$2.00 net, postpaid.

THE INLAND PRINTER COMPANY, Publishers,

150 Nassau Street, NEW YORK.

212 Monroe Street, CHICAGO.



"Rome was not built in a day"
—Nor a Successful Machine.

CONSTANT ENDEAVOR TO IMPROVE HAS MADE THE

Brown & Carver



THE BEST!

We could not build a better

Paper Cutter



Oswego Machine Works, oswego, N. Y.



Can You Impose Forms?

Always Busy is the man who is adept at his calling.

If you wish to become adept in the art of imposition of book forms, etc., you should secure a copy of

"Dints on Imposition"

which is the best work ever written on the subject. It is profusely illustrated and every one of its one hundred pages is replete with information, and every question which interests the make-up is answered.

This work makes a handsome gift. For sale by ...

The Inland Printer Company,

Price, leather, \$1.00. Sent postpaid on receipt of price. 212 - 214 Monroe Street, Chicago. 150 Nassau Street, New York.

Byron Weston Co's



Cinen Ledger and Record Paper

Has no superior. Why not use it?

• • • Our Selling Agents in Chicago are

Bradner Smith & Co.

Mills at Dalton, Mass.

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ASTY selections of type faces, catchy conceits in composition and painstaking presswork, while most essential, cannot in themselves insure good printing.

************* Good Paper is the foundation of Good Printing ***********

"Nothing useless is, or low; Each thing in its place is best; And what seems but idle show Strengthens and supports the rest."

Therefore, in the selection of Paper, any point that can in any way affect the appearance of the work should be considered -Texture, Tint, Fibre, Surface, Strength, Size, Weight, Transparency, Opaqueness, Folding and Embossing Qualities - everything.

We are Paper Specialists, manufacturing and handling everything good in Papers, from the lowest grades to the highest, and are constantly adding all the newest effects demanded by the exactions of "fin de siecle" typography.

J. W. BUTLER PAPER COMPANY,

212-218 MONROE STREET.

CHICAGO, ILL., U.S.A.



Last Announcement before the polls closed.

Over 4,000 votes registered since our announcement of votes registered to December 20th.

The friends of Messrs. Orr, Shepard and Herbert have been waging a battle royal in their behalf. Mr. Herbert, who remained in the lead for so long, lost it soon after the first of January to Mr. Orr, whose jump from rather a poor third to a good second early in December so greatly encouraged his friends. He now leads in the race, though Mr. Shepard, whose friends have not been idle, is pressing him closely, a small margin of only eighty-six votes now separating them.

Mr. Pasko, Chairman, reports votes registered to January 20, 1897:

	-
	No. of Votes.
LOUIS H. ORR (Bartlett & Co.), New Yor	k, - 4,834
HENRY O. SHEPARD, Chicago, -	- 4,748
B. B. HERBERT (National Journalist), Chic	cago, 3,219
WM. JOHNSTON (Printers' Ink Press), New	v York, 921
PAUL NATHAN (Lotus Press), New York	k, - 487
THEO, L. De VINNE (De Vinne Press), New	w York, 276

						No	o of	Votes
Votes received for	r GI	EORG	EH.	CAR	LEY	, Far	mer	s'
Publishing C	0., (Coopers	tow	n, N.	Y.,	-	-	44
Votes received for	GII	BER	ΓF.	NEW	TO	N, Eri	e, P	a., 7
Scattering Votes,	-	-		-	-	-	-	546
							_	

Total Votes registered,

When this announcement reaches you the polls will have closed, and the votes received between the date of this announcement and February 1 will decide who has been elected Printer Laureate.



Our Gift to the Printer Laureate.

CAMPBELL PRINTING PRESS & MFG. CO.

5 Madison Avenue, NEW YORK.

334 Dearborn Street, CHICAGO.

15,082

"Century" vs. Miehle.

The Miehle Company CHALLENGED THE WORLD on behalf of their press; we accepted the challenge on behalf of the "Century."

TO SETTLE THE MATTER WE REPEAT THE FOLLOWING PROPOSITIONS:

Ist.—That at a point midway between New York and Chicago, a "Miehle" and a "Century" press be erected side by side.

2d.—That these machines be run upon duplicate forms of various kinds for a given period of time.

3d.—That a Committee be selected to take charge of the contest.

4th.—That the Committee consist of three practical printers, an expert mechanic and the representative of a trade journal.

5th.—That the machines be placed in the hands of the Committee before the contest begins and continue in its charge throughout.

6th.—That the Committee, at the end of the contest, report upon the relative values of the contesting machines, with respect particularly to the quality and quantity of work produced, economy (as to time, labor and waste) of operation, and points of mechanical construction.

7th.—That the report of the Committee be accepted by both contestants and by them be considered final.

8th.—That upon the announcement of the findings of the Committee the defeated machine, together with its appurtenances, be delivered over to the Committee for sale.

9th.—That the defeated machine be sold by the Committee for the largest sum obtainable, which sum it is to donate to a printers' charity of its own selection.

10th.—That the Committee keep a full and exact account of all expenses incurred by it, said expenses to be borne by the defeated party.

11th.—That the builders of the defeated machine publicly acquiesce in the decision of the Committee.

It is of vital importance to every printer that the relative values of all machines offered him be clearly determined.

Campbell Printing Press & Mfg. Co.

5 Madison Avenue, New York.334 Dearborn Street, Chicago.

When Ordering a "Century"

Please insist that our Salesman attach this page to the Contract as part of our Guaranty.

asked hay AOVERTISE to do it but When he of the state of appears to be another proposition. Whise Do When the Johnson to July for you are those the first search of The

Campbell Company.

The "New Model"

Stereotyping Web Perfecting Press has now been upon the

The "Multipress"

is now ready for the market. It is a Flat Bed Web Perfectmarket for nearly four years and in that entire period each

ing Press printing from flat forms of type, four, six or eight and every claim made for it, whether as to speed, simplic-

page papers, and delivers same folded at the rate of 5,000 ity, convenience or construction, has been more than

complete papers per hour. It is designed and built under fulfilled in practical daily use throughout the country.

patents No. 291,521 and No. 376,053 (does not expire until There are innumerable points of superiority about the

1905). These patents cover the Duplex Press, and in our "New Model" which our competitors wish their machines

suit for infringement every decision has been rendered possessed. Our speed guarantee is 15,000 four or eight

in our favor, viz: December 11, 1894; July 2, 1895; page papers per hour. A user goes this one better, and

October 26, 1895, and FINAL DECREE December 14, prints a special edition of 106,000 at the rate of over

1895; from this the defendants appealed, and on November 16,000 per hour. We claim superior simplicity and con-

10, 1896, the appeal was dismissed. We have the sole venience. A user substantiates these claims by running

legal right to build presses of this nature.

his press successfully with two boys. Investigate!

Campbell Printing Press & Mfg. Co.

334 Dearborn Street, CHICAGO. 5 Madison Avenue, NEW YORK.

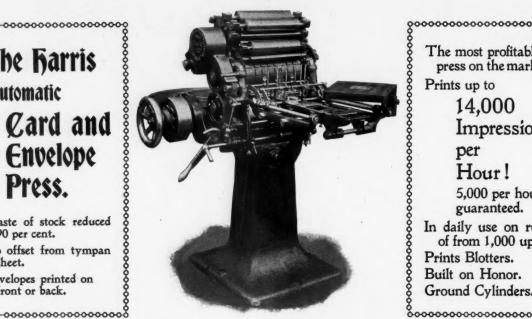
"High Speed; Automatic Feed; Perfect Register; Revolving Delivery Table; Automatic Throw-off of Impression and Stopping of the Press in case of Failure to Feed."—From Report of the Judges (see below).

Che Harris **Hutomatic** Card and Envelope Press.

Waste of stock reduced 90 per cent. No offset from tympan sheet.

Envelopes printed on front or back.

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The most profitable

Prints up to

14,000 **Impressions**

press on the market.

Hour!

5,000 per hour guaranteed.

In daily use on runs of from 1,000 up. Prints Blotters. Built on Honor. Ground Cylinders.

0000000000000000

JUDGES' REPORT.

SIXTY-FIFTH NATIONAL INDUSTRIAL EXHIBITION, AMERICAN INSTITUTE, 1896.

Co the Board of Managers:

Gentlemen, - After a full and impartial examination of the articles above described, the undersigned judges make a report that:

Although the press was originally entered as a job press, without other designation, it is, in fact, an Envelope and Card Press only, and we have therefore considered it, as what it actually is, i. e.: A Job Press especially designed for two classes of jobwork.

The award of the Medal of Superiority is made on account of high speed, automatic feed, perfect register, revolving delivery table, reciprocating motion and automatic trip, or as stated in the language of the inventor, viz: "Automatic Throw-off of Impression and Stopping of the Press in case of Failure to Feed."

All these features combined stamp it as a machine of great merit.

JOSEPH J. LITTLE, M. S. BULKLEY, L. B. GARFIELD, Judges.

We recommend the award of the Medal of Superiority.

Don't let all your competitors get ahead of you, but write at once for full particulars to the manufacturers.

THE HARRIS AUTOMATIC PRESS CO. NILES, OHIO.

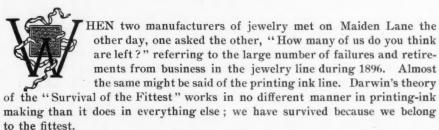
THE JAENE (KE-ULIMANO) Monthly Communicator

VOL. 1.

NEW YORK, FEBRUARY, 1897.

No. 9.

1897



We have always met the demand for the best ink, and we shall continue to do so. We have always met the demand for low priced, whenever an ink could be made and a price met without hurting our reputation. Competition has been great in the printing business, and a cheapening process was bound to attack printing inks as well as it has every other material used by the printer.

We think there will be more printing done in 1897 than there was ever done in any previous year, and this printing will be done better, and it can and will be done with the necessary profit by those printers who have the courage to ask the price it is worth to do good printing. We shall, as heretofore, constantly aim to make satisfactory inks, and we mean by satisfactory, that the ink is fit for the purpose for which it is to be used. We think there are very few printers who have not already discovered the advantages which dealing with a reliable firm have for them. Ever attentive to our business, we are always at our post, and are ready to execute the orders of the thousands of customers with equal precision and promptness, whether that order be for a pound or a ton of ink, well knowing the importance to the printer to have his orders executed promptly and correctly.

We need hardly reiterate it here, for it is well known, that we are fully equipped to meet any demand which can possibly be made on an inkmaker. To those who have been dealing with us, we express our thanks, requesting a continuance of their orders—to those who never have, we tender an invitation to try us and our inks.

Jaenecke-Ullman Company.

WHEN our competitors begin to write their claims in contracts of purchase, they will have all the contests they will care to take care of.

They may ADVERTISE to do it, but when asked to "Write it in the Contract" that appears to be another proposition. WHY?

WHEN the representative of a printing press manufacturer claims that his press will run as fast as the "Miehle". . WHEN he represents that it will carry a full type form as fast as the "Miehle" WHEN he represents it as being as powerful and as close a registering press as the "Miehle" WHEN he represents it as being equal in ink distribution to WHEN he represents it as being as handy and as quickly made WHEN he represents it to be as well-made and of as choice material as the "Miehle"....... WHEN he represents that his press is equal to the "Miehle" in producing quantity and quality of work WHEN he represents it as having as wide a range of work as the "Miehle", WHEN he represents it as giving as close register at as high WHEN you wish to see whether he has "THE COURAGE OF HIS CONVICTIONS" . . WHEN he represents that his press "WILL DO IT IN THE PRESSROOM"

Have Him Write it in the Contract!

If you require him to LIVE UP TO his Contract, he will be obliged to buy for you a "Miehle."

See Reading Notice, page 578, for full explanation of this suggestion.

THE MIEHLE PRINTING PRESS & MFG. CO.

CHICAGO.

NEW YORK.

The world is challenged to any competition in quality and quantity of products.

The Miehle Company — Revised Catalogue, 1895. The Miehle Company — TODAY.

The Machine is not built which can compete with THE MIEHLE.

Any new press can show "a wonderful record" for a time, but such a record signifies nothing. The history of pressroom use—year in and year out—is the only true basis for claims for a printing machine. Any suggestion to the contrary is an affront to intelligence.

What have years of pressroom use shown for the Miehle?

THE PROPOSITION IS SIMPLE.

It has a wider range of work.

It will run faster than any machine of its class.

It will carry a full type form faster.

It is more powerful.

It is superior in ink distribution.

It will give better register at a higher rate of speed.

It is more handy and more quickly made ready.

It is better made and will produce more and better work than any other machine of its class.

The Miehle has proved all this for MORE THAN TEN YEARS, and it is the only press of its class ever constructed that has not shown a DESCENDING SCALE OF EFFICIENCY from the day it was erected and in running order.

This test is not the test of one machine for a month, or a year, or two years. It is the test of scores of machines in pressroom use under all kinds of exacting conditions, in the face of all kinds of competition, during a period of more than ten years; and this test is

THE ONLY TRUE TEST OF ABILITY OF A PRINTING MACHINE.

When any other machine can show a record approaching this, we may have competition, but not before.

The Miehle Company CHALLENGES THE WORLD to show a like record.

THE MIEHLE PRINTING PRESS & MFG. CO.

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Because it is impossible for the benzine to escape.

IT IS CLEAN

Because the adjustment is so perfect that the flow can be regulated to the exact measure required, and the hands may be kept free from contact with the fluid.

IT IS ECONOMICAL

Both because it saves benzine and helps to lower the insurance rate.

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SIZES: 1 TO 250 HORSE-POWER.

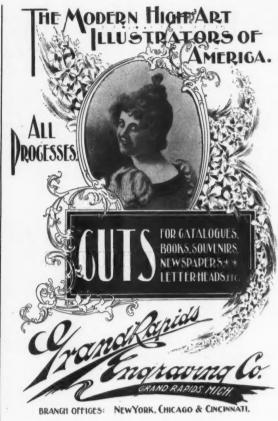
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No. 0 -3/8 to 11/2 inches,	\$550
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30-inch,								۰	٠		\$400
32-inch,											450
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18-inch, \$65.00.



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28-inch,	foot-power,								125
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18-inch,															\$ 65
24-inch,														٠	110
25-inch,									٠						125
30-inch,												٠			175
33-inch	(ex	tr	a l	hea	V	v).									250



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and will gladly send circular and list of stock heads on application.

Any style head cut to order.



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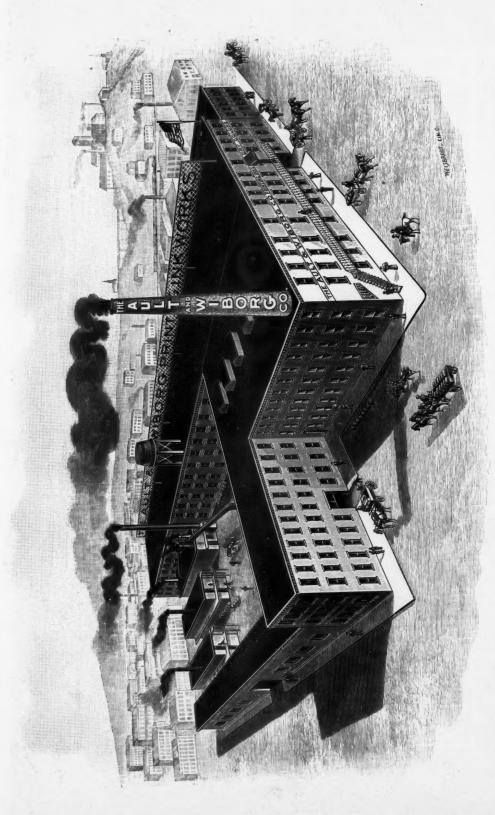
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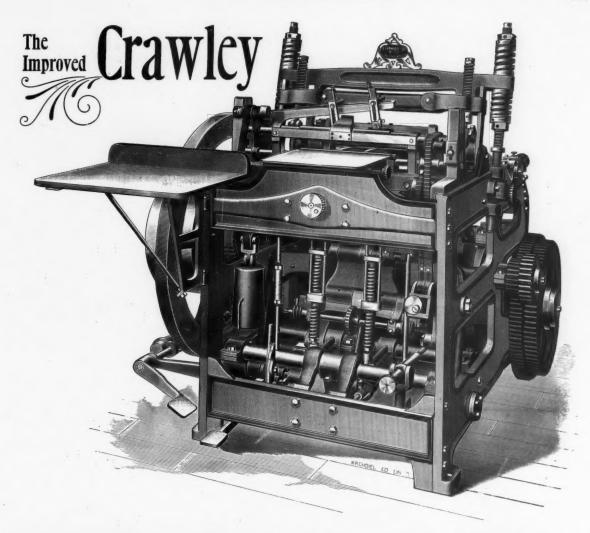
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Power Rounding and Backing Machine.



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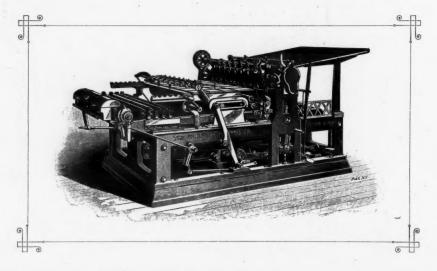
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Is the only new bed-driving arrangement possessing neither slides, which must be exactly timed, nor gears, which must be suddenly and exactly enmeshed. Movements embodying these objectionable features are naturally quick to wear, and soon become unreliable as to register.



On the Whitlock, all the bed-movement gears are constantly and closely enmeshed, assuring thereby a

SMOOTHNESS, SWIFTNESS, DURABILITY and REGISTER

impossible for other new bed-movements now constructed to attain.

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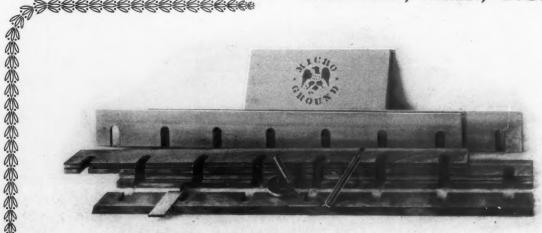
"Micro-Ground Knives"

Which have HONEST PRICE, CORRECT TEMPER AND THE WARRANT of



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IS NOT ONE WORD BUT ONE MEANING, SIMPLY A COMBI-NATION OF WORDS, THE SAME AS BINNER PLATES ARE A COMBINATION OF THE BEST MATERIAL AND WORKMAN-SHIP, GIVING BUT ONE RESULT AND THAT THE BEST. ** AS BINNER PLATES MEAN PERFECT PLATES, SO BINNER DESIGNS MEAN ARTISTIC ORIG-BINNER'S "MODERNIZED AD-VERTISING" IS FULL OF THIS ARTISTIC ORIGINALITY, AND WILL BE SENT TO ANY AD-DRESS ON RECEIPT OF TEN CENTS POSTAGE, AND AT THE SAME TIME WE WILL INCLOSE A COPY OF OUR LATEST PUB-LICATION, ENTITLED "EIGHT-EEN STORY CREATIONS." IF

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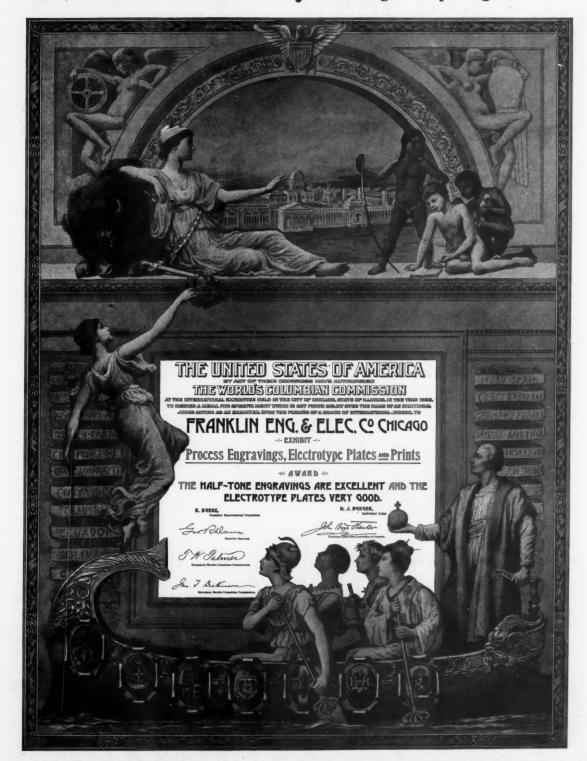
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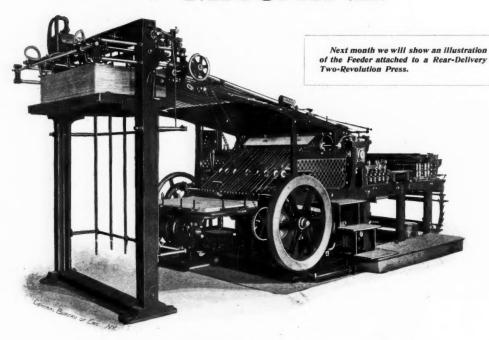
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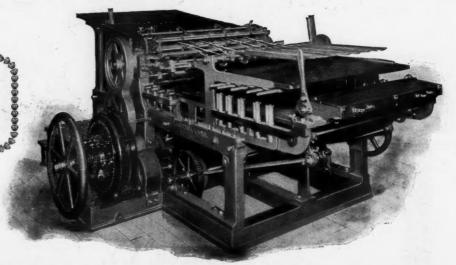
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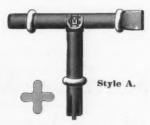
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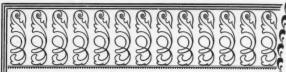
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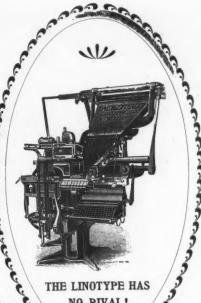
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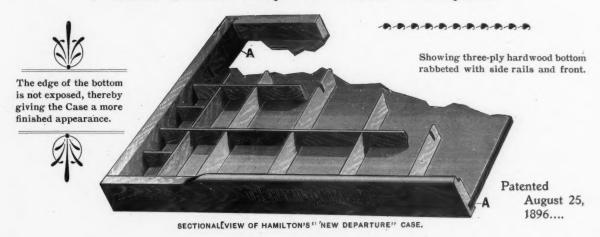
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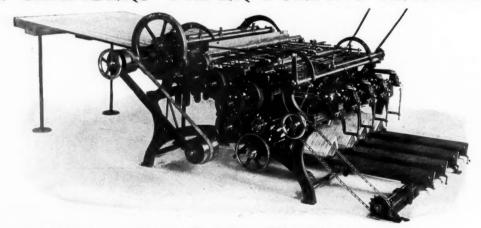
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